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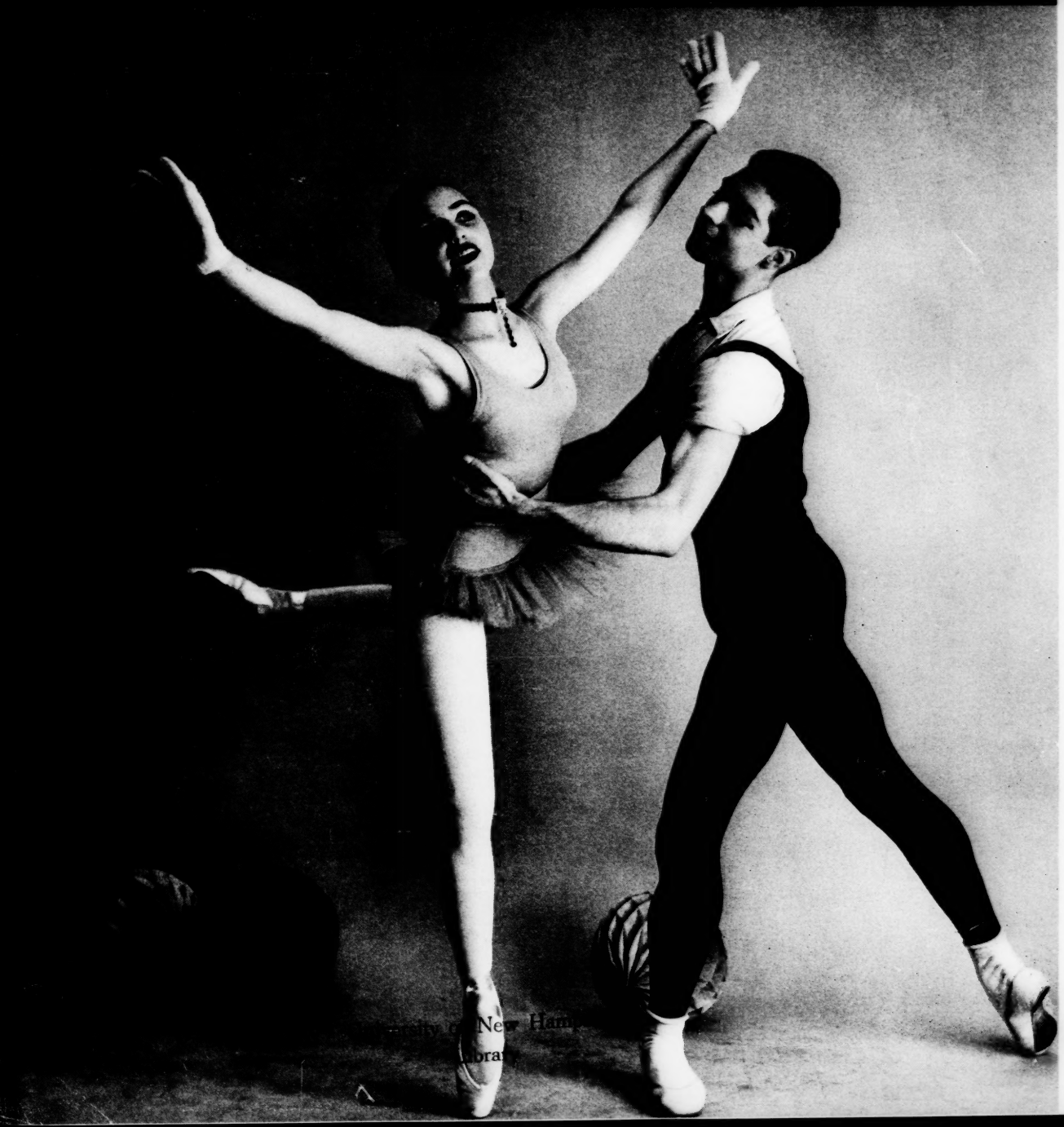

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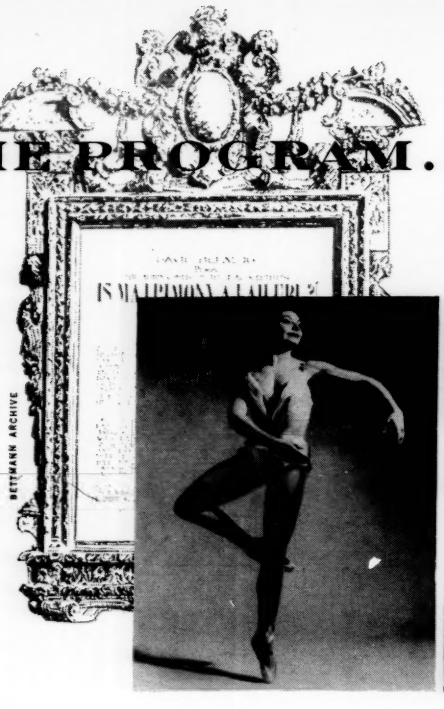
THE PROGRAM... THE GIRL in PINK TIGHTS



DANCE SHOES BY Capezio

Featuring the vibrantly exciting Jeanmaire in her first Broadway musical, "The Girl in Pink Tights" made its thrilling debut in New York. "Zizi," as she is known to her intimates, is spectacular as she sings and dances the title role . . . Choreographed by Agnes de Mille, the play is set to music of the late Sigmund Romberg.

Here is a story based on fact, of the production of "The Black Crook"... a Western melodrama and a ballet company that merged, because of a theatre that burned down, and became a sensational success. This was the first Broadway musical to run—and run . . . actually for thirty years.

Jeanmaire, star of the Ballets de Paris and "Hans Christian Andersen," said recently: "People don't realize how long it takes for a ballerina to prepare . . . we must exercise, practice, make perfect . . . we must be sure the slippers are right!"

The slippers *are* right for "The Girl in Pink Tights"! Among the credits in the program are the words "Dance Shoes by Capezio." This is another in the long list of theatrical, motion picture and television productions that rely on Capezio . . . added proof that dancers the world over, who know that there is nothing better than the best, always select . . .

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NEWS . . .

of dance and dancers

It's news that . . .

Choreographers **Leonide Massine** and **Valerie Bettis** may both work with **The Ballet Theatre** next season, the latter to dance the leading role as well as stage "Streetcar Named Desire", and to choreograph a new Tennessee Williams play. The company makes an unexpected single N.Y. spring appearance at the Metropolitan Opera House May 12th, presenting "Interplay", "Giselle" and "Gala Performance" . . . **Agnes de Mille,** currently in Hollywood doing preparatory work for the filming of "Oklahoma!", announces that her successful Dance Theatre (see page 12) will skip a year and then be seen in a new repertoire for the 1955-56 season . . . The tour of the **Ballets de Paris** was curtailed by S. Hurok, who arranged for the entire company to spend 20 weeks at work for M.G.M. on "The Glass Slipper", Cinderella story starring **Leslie Caron,** with **Roland Petit** as choreographer . . . The same busy impresario will bring the **Azuma Kabuki Co.,** now touring the U.S., to Europe next year.

Graham in Europe . . .

Martha Graham and Co., causing divided opinions in England (see page 32), Holland, Denmark, Sweden (Finland and Switzerland were cancelled), is scheduled for Belgium, Paris (end of April) Italy (for the Florence Festival May 20-27) and possibly the Vienna Festival (week of June 2). **Bethsabee de Rothschild,** sponsor of the tour, leaves on April 23 to meet the company in Paris.

Canadian Festival . . .

Participants in the 6th Annual Canadian Ballet Festival, to take place in Toronto during the week of May 3 are: **Halifax Theatre Ballet,** Hilda Strombergs, Dir.; **Montreal Modern Dance Co.,** Yone Kvietys, Dir.; **Classical Ballet Co. of Ottawa,** Nesta Toumine, Dir.; **Vancouver Ballet,** Heino Heiden; **Willy Blok Hansen Dance Group,** Toronto; **Volkoff Canadian Ballet,** Toronto, Boris Volkoff; **Janet Baldwin Ballet,** Toronto, **Toronto Festival Dancers,** Gwenneth Lloyd, Dir.

Pres. of the Festival Assoc., the organization responsible for the functioning and the good financial position of the project, is **Joseph A. Whitmore;** Secty, **Mrs. H. A. Ransom;** Prod. Man., **David Yeddeau,** Festival Manager, **Harry Warlow.**

Ear to the Ground . . .

N.Y.C. Ballet, now in rehearsal after a brief rest, leaves May 24th to start its Chicago engagement before leaving for a West Coast summer session. A new Balanchine ballet on Western themes is scheduled for a **L.A. debut.**

Ann Hutchinson's long awaited "Labanotation" will be published by New Directions on May 12. (The Sadler's Wells School will include Labanotation in its curriculum starting next year—see London News) . . . Scotland's Celtic Ballet, headed by **Margaret Morris,** will spend 3 weeks at Jacob's Pillow, joining a new and interesting set of faculty members and performers . . . Canada's **Royal Winnipeg Ballet** having serious financial difficulties . . . **Nora Kovach** and **Istvan Rabovsky** sailed April 13 to join Dolin's **Festival Ballet** for its London season, a tour of 6 European countries, and the company's extensive American tour, which starts next fall. Rabovsky is scheduled for the leading role in Charles Vidor's Hollywood production of the life of Nijinsky . . . **Tanaquil LeClercq** and **Andre Eglevsky** make a Canadian TV appearance from Montreal on May 13 . . . **Yoram,** young Israeli artist whose work has appeared in DANCE Magazine, has a one-man exhibit at the Feigl Gallery thru May 5 . . . **The N.Y. Dance Film Society's** spring season is scheduled for June 10, 17 and 24 at the Museum of Modern Art. 30 new films from many countries will be shown, including Ram Gopal's "Lord Shiva" a revival of **Anna Pavlova's** 1915 film "The Dumb Girl of Portico" and a film made at Denishawn school in 1918 . . . The Dance Division of the 42nd St. Library has, in addition to a Cecchetti exhibit, a display in connection with the N.Y. Ballet Club's Choreographers' Night (see calendar) which will continue until May 15.

Sono Osato is Renee Jeanmaire's understudy in "The Girl in Pink Tights" . . . British composer **Benjamin Britten** will write his first full length ballet score in collaboration with choreographer **John Cranko**—ballet to be premiered by Sadler's Wells next year.

We know of a book company which has commissioned a book on ballet technique for children. They seek a talented illustrator. Applicants can write, sending samples to DANCE Magazine's Editor.

Members of the Metropolitan Life Insurance Co., performing as **The Metropolitan Players,** present "Girl Crazy", choreographed and directed by **Don Costello,** at the Central H.S. of Needle Trades on Apr. 29 and 30 . . . **Alan Howard** and **Delia Destinian** are featured in the current Radio City Music Hall show . . . "Y" audition winner **Midi Garth** premieres five new works when she appears with group at the Henry St. Playhouse on May 15 . . .

New Summer Festival . . .

The air-conditioned 92nd St. "Y" will be the scene of a N.Y. Summer Dance Festival this year, July 6-11. Organized by Danny Livingston and Hope Sheridan, the programs will include appearances by **Geoffrey Holder, Pearl Primus, Bill Hooks, La Meri, Katherine Litz, Myra Kinch,** their respective companies, and many other performers still in the process of being signed. All tickets will be $1.80.

Tours . . .

Lucile Brahms Nathanson and **Freda Miller** are conducting a 4 week Dance Workshop tour to Europe this summer (Aug. 14 - Sept. 11) with classes scheduled at the **Art of Movement Studio,** England; with **Lisa Ullman** in Athens; in Rotterdam with **Connie Hastong** and in France with **Marcel Marceau** . . . A feature of the World Study tour #9, called this year "The Theatre Arts Around the World", under the leadership of **John D. Mitchell,** will be a visit to Tokyo and the Kabuki Theatre, the ceremonial dances in India and many other interesting countries and cities. The trip will begin from N.Y. June 26 and end Aug. 31. Goodwin Watson, (Box #523, Rye, New York) is Director . . . Some scholarships are available for the **Marjorie Hall** (Santa Mario, Cal.) European Dance Study Tour, under the auspices of SITA, July 3 - Sept. 13.

Dancing in the Churches . . .

Another indication of the increased interest in and sanction of dance in churches is an announcement from the First Unitarian Church of Los Angeles, Calif. As a memorial tribute to Lester Horton who died last Nov. 2, the **Horton Dance Theatre** (now under the direction of **Frank Eng**) will give a special pre-season performance May 8th as part of the 3rd Annual Festival of the Arts at the First Unitarian

Church, presenting "Prado de Pena", "Another Touch of Klee", and 3 sections from "Dedications in our Time". This year's festival has as its theme "No Man is an Island" and will include exhibits of paintings, sculpture, prints and crafts by leading So. Calif. artists as well as the dance, drama, music and film programs.

News Around the Country . . .

Central City, Colo. (45 minutes from Denver) will again hold its summer festival of opera, musicals and plays beginning June 26 and ending Aug. 28 . . . **The Theatre Ballet Society** of the U. of Utah in Salt Lake City, announces that **Andre Eglevsky** will dance with the company for their concert season May 4-8, with **Sally Bailey** and **Nancy Johnson** of the San Francisco Ballet as his partners for the "Paquita" pas de trois. "Les Sylphides", "Romeo and Juliet" and a new ballet by director **Willam Christensen** will also be on the program.

"Prince Onago" and "Princess Muana" of the Belgian Congo, scheduled to give a program of African songs and dances on April 5 in San Francisco, turned out to be residents of St. Louis. They were exposed by the Immigration and Naturalization Service, much to the disappointment of admirers who had been following the "royal contingent".

Beatrice Krievina, Latvian-American dancer now teaching in Rochester, N. Y., will give a concert there in May.

Miriam Marmein ends a brief Ohio tour in Manomet, Mass., where she will teach from June throughout the summer . . . The **Munt-Brooks Co.,** consisting of **Maxine Munt, Alfred Brooks, Marion Jim** and **Martha Cutrufello,** scheduled for the faculty of the Nat'l. Music Camp in Interlochen, Mich., this summer, have just returned from a successful tour of the north mid-western states and southern Canada . . . In the nation's capitol **Leon Fokine's** National Ballet Co., performed in the annual Cherry Blossom Festival, a tradition since the company's founder, **Marion Venable** (now living in Europe) introduced the innovation in 1946 . . . **The Toledo Ohio Ballet Auxiliary** ended a season of 4 Dance Theatre concerts on April 11. Featured were; guest artist **Andre Van Damme** and a Folk Dance Suite with Latvian dancer **Velta Charnonok.**

In Princeton, N. J. two busy groups, **The Princeton Ballet Society** and The Princeton Symphony Orchestra — 150 children in all, will present "Peter and the Wolf" and Saint-Saens' **"Carnival of Animals"** on May 15, choreographed and directed by **Audree Estey** . . . Not very far away, the **Philadelphia Civic Ballet** will present "The Creation", a new work by director **Norman Craig,** May 20. Barry Cassell will be the narrator and **Esther Horrocks** and **Michael D'Agostino** will dance the leading roles.

The Square Dance Clubs of Conn. held a March 28 Festival in Greenwich, with famous guest callers. **May Gadd** was Festival Director, **Dick Forscher,** Chairman . . . **The Country Dance Society of America holds its 28th annual spring festival program** May 1st at Barnard Hall (116th St. & B'way).

LONDON DATELINE . . .

Martha Graham's new work, premiered in London on March 18 was **"Ardent Song",** a company work in which Miss Graham did not herself appear. To music by **Alan Hovhaness** the dancers encompassed the cycle of the night hours, from nightfall to dawn. For **Yuriko** the Cry to Aphrodite at Moon Rise; for **Matt Turney, Linda Margolies, Mary Hinkson** a Lament at Moon High; for **Helen McGehee** the Curse of the Cyprian at Moon Set; and finally for the beautiful **Pearl Lang** "freshness and promise of freshness" with the Dawn. The work was barely ready in time for the performance and obviously will undergo refining as Miss Graham works on it further. But the London audience recognised the intrinsic beauty of this so ardent song at once — and looks forward to seeing it, along with all the rest of the repertoire, as soon as the company is able to return.

London will have a first sight of a complete dance company from Soviet Russia on April 28 when Peter Daubeny presents the **Beryozka Ensemble** at the Stoll Theatre. The dances will be folk and traditional and not classical ballet. For classical ballet from Soviet Russia everyone is planning to go to Paris in May to see a combined troupe from the Bolshoi and Kirov Theatres who are expected to open at the Paris Opera around May 8.

Meanwhile, following **Antonio's** spectacularly successful season at the Stoll, we have had our first visit to London of the **Ballets de France de Janine Charrat.** As with so many companies based in Paris, the dancing is better than the repertoire. Charrat is herself a dancer of great sincerity and lyric gentleness. Her leading male dancer, **Peter Van Dijk,** is remarkable both as dancer and mime and other outstanding personalities are the tiny, pert **Maria Friz,** the languid beauty **Helene Trailine** and the brilliant male dancers **Rene Bon** and **Jean Bernard Lemoine.** On the opening night in London a bad start was made with the Beethoven First Symphony which seemed under-rehearsed and ill-timed. The choreography of Lifar's "Aubade" continues to have interest and was well performed by Trailine and Lemoine. Louis Bertrand Castelli's ballet "Les Algues", with choreography by Charrat and music by Guy Bernard was a horrifyingly clever ballet about a young man who feigns madness in order to be near his beloved in a lunatic asylum. It was all extraordinarily well done but one was left unconvinced that such a hideous and tormenting subject was suitable material for a ballet. Things which can rouse deep emotion when read about privately in a book are not always suitable for depicting in a public theatre.

Cranko's new ballet for the Sadler's Wells Theatre Ballet, "The Lady and the Fool", is not important but is entirely delightful. It concerns a beauty who falls in love with a clown and leaves her fashionable world to share a park bench with the clown and his little companion clown. The choreography is inventive, beautiful and often witty and the whole ballet breathes the atmosphere of the theatre. **Patricia Miller** as the Beauty, **Kenneth Macmillan** as the loved clown and **Johaar Mosaval** as his pathetic little companion were all excellent. **Richard Beer** provided a pretty set and some good costumes and **Charles Mackerras** served up some Verdi fragments in his own particular brand of orchestration as accompaniment. The Sadler's Wells Theatre Ballet are now in South Africa and while there will premiere a new work by **Alfred Rodrigues** who, like many of the dancers, is a South African.

At Covent Garden the Sadler's Wells Ballet are maintaining a high standard of performance. A revival of "Job" was given at Easter. On April 24 **Pauline Clayden** was to make her debut as Giselle, and **Violetta Elvin** who injured a foot during the company's American tour is scheduled to make her appearance in "Ballet Imperial" on May 21.

Dame Ninette de Valois has announced publicly that choreographic notation will be adopted by Sadler's Wells and Convent Garden next year. Discussing the Laban system she said: "Through it, children of eight or nine can learn to write on the blackboard the small steps they have learned — a most valuable intellectual approach."

Beryl Grey and her husband Dr. Sven Svensen are the proud parents of a daughter who is to have the lovely Swedish name of Ingvar. ***Mary Clarke***

In the schools . . .

The School of Ballet Repertory begins its 4th annual summer teacher training course July 12, for 3 weeks. Students' intensive course runs from July 6 - Aug. 14. **Boris Romanoff** of Rome's Teatro Royale joins **Thalia Mara, Arthur Mahoney, Mme. Butsova and Marie Grimbaldi** on the faculty . . . **Boris Novikoff,** director of the

(continued on page 77)

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MAY CALENDAR OF EVENTS N. Y. C.

May 1-15	**Jose Greco & Co.** Broadway Theatre
May 2	**Fourth Annual Choreographers' Night** Central H. S. of Needle Trades; 8:30 p.m.
May 2	**Bill Hooks Dance Co.** Henry St. Playhouse; 8:40 p.m.
May 8	**La Meri, speaker** Dance Notation Lecture Juilliard Recital Hall; 4:00 p.m.
May 11	**Sophia Delza** Museum of Modern Art; 8:20 p.m.
May 12	**Ballet Theatre** Metropolitan Opera House; 8:30 p.m. **Mara and her Cambodian Ballet with Ch'ao-Li** 92nd St. YM-YWHA; 8:40 p.m.
May 15	**Midi Garth & Group** Henry St. Playhouse; 8:40 p.m.
May 20 & 21	**H. S. of Performing Arts Dance Department** open demonstration H. S. Performing Arts; 1:30 p.m.
May 23	**N. Y. Ballet Club** guest to be announced Studio Theatre of the Dance; 3:00 p.m.
May 29	**Robert Jeoffrey Ballet Concert** 92nd St. YM-YWHA; 8:40 p.m.
May 29	**Playhouse Dance Co.** Henry St. Playhouse; 8:40 p.m.

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May 1 Easton, Pa.

Ballet Theatre
May 2- 9 Washington, D. C.
10 Trenton, N. J.
11 Atlantic City N. J.
12 New York City (The Met)
13 Hartford, Conn.
14-15 New Haven, Conn.
17-22 Boston Mass.

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5-15 Los Angeles,
17-29 San Francisco, Calif.

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THE STUDY OF BALLET IS BAD FOR THE FEET OF GIRLS 2 TO 10 YEARS OLD! SAYS DR. HERMAN TAX, BUT HE IS WILLING TO CHANGE HIS MIND IF HE CAN BE PROVEN WRONG.

On February 16, 1954, the Grand Rapids (Michigan) Press, ran an Associated Press news story in which a great deal of confusion was indicated — first between the study of ballet technique and that of dancing on pointe; and secondly between good and bad training. The Phil Osterhouse studio of Grand Rapids circulated clippings of the story, asking support against what amounted to an attack on all ballet schools.

By way of helping to clarify the issue for the public, DANCE Magazine presents the story as it appeared in the newspaper; the letter sent by Thalia Mara to the Grand Rapids Press, and the response of Dr. Herman Tax (who was quoted in the original article).

Miss Mara, well-known dancer, pedagogue and co-director of the School of Ballet Repertory is also a very able writer. She is the author of many excellent articles on dance pedagogy for DANCE Magazine and in all of them she has urged the highest of teaching standards (her provocative August '53 article "Cecchetti Isn't Everything" caused considerable upset in the dance field, but actually resulted in a more balanced and respectful appreciation of the great Italian ballet master. Her October '53 article "Pre-Ballet Training" was a clear exposition of the kind of work considered by the world's leading teachers as most desirable for the training of young children who are being prepared for ballet study. In it she spoke of the rhythmic games and dances suitable for stimulating and maintaining the interest of the young child. Then, "in the final stages of this pre-ballet training (material should always be about subjects suitable to children, and not an imitation of grown-ups) at the age of six or seven, the basic positions of the feet in ballet are learned and the most elementary aspects of barre work are introduced . . . there should be no stressing of turn-out, although reasonable care is taken that the movements are properly learned . . . while definite steps are taught there is no striving for technical perfection." Her further remarks about "toe dancing", are mentioned clearly in the letter below. It is Miss Mara's contention, as well as DANCE Magazine's, that parents have no desire to harm their children and will come along with any teacher who intelligently explains the facts.

A copy of Miss Mara's letter of protest was sent to Dr. Tax. His reply included an invitation for Miss Mara and a group to appear before a meeting of The American Council for Child Footcare at the Statler Hotel in New York City on May 16th. She has accepted. DANCE Magazine will cover the meeting and demonstration in detail, certain that it will be an edifying exposition of how good ballet training is in every way beneficial to health and beauty. Exclusive photographs and a full account of the meeting will appear in the July issue. *L. J.*

GRAND RAPIDS PRESS
March 16, 1954

OPPOSES BALLET FOR CHILDREN

Cleveland — (AP) — A New York chiropodist says that for most young girls, ballet lessons are bad.

"Parents should not have their children take ballet instructions unless they are sure they will make professional ballet dancers out of them," Dr. Herman R. Tax of Long Island City, said.

He made his remarks in an interview following an address before the annual congress of the Fellows of the American Academy of chiropodists.

He said "ballet position of the foot and leg — from the basic positions on up — are bad for the feet of girls 2 to 10 years old."

Dr. Tax, president of the American Council for Child Foot Care, pointed out that in a special survey he made X-rays of the feet of 8,000 children.

A majority of the girls with sore feet, bunions and forefoot troubles were found to be taking ballet instructions or practicing ballet moves, he declared.

"These girls," he added, "have been smitten with the ballet bug, mostly because it has been so romanticized, but they will never go any further with it."

He said ballet dancers suffer many kinds of foot ailments.

March 25, 1954

Editor of the Public Pulse
Grand Rapids Press
Grand Rapids, Michigan

Dear Sir:

I read with interest an article entitled "Opposes Ballet for Children" which appeared on page 13 of your paper on February 16th last. This piece was forwarded to me by Mr. Phil Osterhouse of Grand Rapids, whom you undoubtedly know as a prominent dance teacher and who states that it is definitely doing a great deal of harm to the dance business, as many of the parents of his students, after reading the item, are questioning the advisability of their children taking ballet training. . .

Undoubtedly, Dr. Herman R. Tax who was quoted in your news item is sincere in his views and honest in his opinions and I do not doubt the veracity of his

statements. However, Dr. Tax apparently does not know the true facts about ballet education in this country.

Dr. Tax is not talking about the results of authentic ballet training by bona fide, capable teachers but rather of the abuses foisted on the public by so-called teachers who err either through ignorance due to lack of proper training and background or who yield to the lure of commercialism in playing up to doting parents who want their children to dance "on toe" at any age from two up.

It is true that a great deal of physical harm can be done, and is being done to children through the *improper* administration of ballet exercises. Many of us who are in the fore-front of the fight for higher standards of ballet training in this country have long been advising the public of these facts. What is needed is more public education as to the true facts of ballet training for children. As long as the public remains in ignorance of the basic principles of proper training and as long as they continue to tolerate poor teaching by patronizing teachers without question as to their

At left: Dr. Herman Tax, chiropodist, who was quoted by the Associated Press as attacking ballet training for young children. At right: Well-known ballet teacher Thalia Mara, who wrote to explain how proper training brings health and beauty to children.

background or ability to teach ballet, these abuses will continue to exist. Today ballet is riding the crest of a wave of popularity in this country and more children are studying ballet than at any previous time. There are many excellent teachers throughout the country who are doing fine work and it is extremely unfair to them and the good which they are doing for our children that their

(*continued on page* 55)

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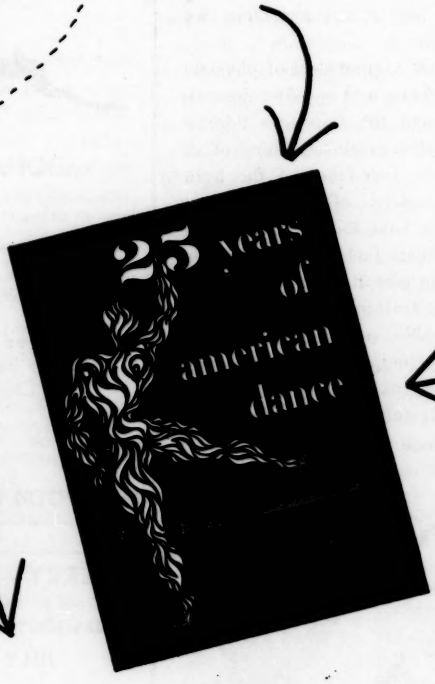

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Looking at Television

WITH ANN BARZEL

Last month we wrote we would like to see choreographer Herbert Ross given a chance on television to show some of the talent he has displayed in ballet and on Broadway. The ink wasn't dry when Ross came through with some thoroughly delightful comedy in a richly imaginative vein. It was for the Martha Raye Show (NBC-March 20). The subject was Life with Fifty Million Dollars. Ross used his own group, the Herbert Ross Dancers, to aid and abet Miss Raye in the flight of fancy. The episodes featuring high-life were outrageously exaggerated. At one point the boys were sequin-jacketed gigolos dancing attendance on a too-too elegant Martha Raye. The girls tripped along as a bevy of French maids.

The fantasy carried Miss Raye and her entourage through several situations — a school, a slum street, a party, a love scene. Throughout dance was used to point up the ludicrous.

Just seconds apart another TV program touched the opposite pole in dance. Where Herbert Ross Dancers are expressive and individual, the June Taylor Dancers are as impersonal as a geometric line as they horizontally line up across less than one-sixteenth of the screen. At one time Miss Taylor injected contemporary dance elements into her productions, but this year's Jackie Gleason Show (Sat.-CBS) seems to call for conventional vaudeville routines. The girls wear toe shoes and strut in that special turned-in position achieved only by line girls. It is a kind of two-step no ballet dancer is ever seen doing. When this was done on the March 20 show we dialed away in desperation only to find an amateur doing the same graceless movement on Ted Mack's Amateur Hour.

We should have been happy that Paul Whiteman's best amateurs of the season — judged by a committee of experienced show people — included a pair of dancers as well as the expected "song stylist" and xylophone player. Teen-age winners, Coombs and Nocero, are a serious pair, without much projection as yet. She wears leotard and toe-shoes, he is in conventional ballroom attire. They start with a bit of faulty ballet work, progress (to great applause) to tap-toe and finish up with some good acrobatics.

Acrobatic teams aiming at versatility could well study the team of Chiquita and Johnson. They have appeared on a number of shows, most recently on the Comedy Hour (NBC-April 4). Chiquita wears a wisp of a tutu and toe shoes and uses them to advantage in striking balletic poses in the course of her acrobatic tricks with partner Johnson. Her line is, for the most part, good and the attitudes give style to the tricks based on Chiquita's fabulous extensions.

We missed James Starbuck's "Wall Street Ballet," a highlight of Shows of Shows, March 27. He arranged some attractive Scottish dancing to "Bluebell of Broadway" on April 3. An unbilled young man in kilts did an excellent solo.

The same evening saw Imogene Coca and Starbuck making a dialogue as well as a dance of the "Sylphides" pas de deux. The situation is funny and the lines are hilariously fitted to Fokine's expressive ports de bras. This is a repetition of a popular item and it can stand many showings. However, some of the small talk, which makes libelous sense to the cogniscenti, is getting dated and we'd love to hear the pair retail some fresh gossip.

April third had the Hamilton Trio dancing "April in Portugal" most attractively. Rod Alexander and Bambi Linn had a new setting on that date. This time Rod watched from a box then joined Bambi on stage to "Lost in Loneliness." The soft texture of Bambi's costume suited the texture of dance and the music.

Tony Charmoli is one of the few dance directors who still takes any trouble about camera angles and effects. There were some exciting pictures made by the swirling skirts of his "Most Beautiful Girl in the World," danced by the group on Hit Parade April 3.

Straightforward camera work was just right for Jeon Leon Destiné and his troupe on Omnibus, March 21 (CBS). The number was "Haitian Twilight" and the television cameras achieved the shadow atmosphere easily with a turn of the lens. The quality of the dancing and the pace made good viewing, especially for the untutored observer with an eye for the picturesque.

The other Ford-sponsored show, Excursion (NBC) showed reprises of the season's dance highlights. We were happy to see Roger Ernesti's "Indian Hoop Dance" on March 21. A bit of Zachary Solov's Christmas show was also shown in kinescope.

These days when every singer is warbling "Stranger in Paradise," the ballet "Prince Igor" comes often to mind. We see those slinky Ballet Russe slave girls every time they croon the tune. The Voice of Firestone delved a bit further into Borodin and came up with the Warriors' Dance on March 15 (NBC). The lone warrior brandished his weapon and charged the camera while the whole orchestra played. It was not a bad performance, but this is one case where the music calls a group into action and one man can't illustrate it.

This month our favorite comedian, Ray Bolger of course, danced as a cowboy, an apache and finished to a lilting tarantella at a sidewalk festival.

Often a TV listing sends us to the set in anticipation. We didn't know what to expect of Sandra Kelly and Her Group, promised for Show of Shows by TV columnist on March 13. We enjoyed it even if it did turn out to be old friend Chandra Kaly and three girls in one of his amusingly sycopated East Indian dances.

It was good to see Betty Byrd back with Danny Hoctor on the Kate Smith Show March 15.

Gemze de Lappe and James Mitchell, leading dancers among a company of superb performers in the Agnes de Mille Dance Theatre in "Gold Rush"

REVIEWS

BY DORIS HERING

Agnes de Mille Dance Theatre
March 23, 1954
Brooklyn Academy of Music

Agnes de Mille is an intensely personal choreographer, one whose works are a close portrait of their maker. And in addition she is one of the few female choreographers whom one might call specifically feminine. Her conflicts and deep satisfactions in being a woman are constantly projected into her dances.

These qualities permeated the program of the Agnes de Mille Dance Theatre just enough to make it a fascinating, if somewhat sentimental, revelation — not enough to keep it from being a fresh and buoyant theatre experience — one that we should like to have seen more than the single time the company performed in New York.

The program, which was one of two seen on tour this year, consisted of some of Miss de Mille's old concert pieces and restagings of excerpts from her musical comedy choreography. It was entrusted to an exceptional company — but more about them later.

Agnes de Mille uses what might be called a "free style" classic movement. Her patterns are open, lyric, and lucid. What gives many of her dances a special pith is an apt use of ethnic material in a dramatic context.

For example, the opening "Ballad," adapted with a change in dramatic structure from the dances for "Brigadoon." By means of a Highland Fling, a maidens' circle dance, a sword dance, and a funeral lament, Miss de Mille wove a touching story of courtship, marriage, and tragedy. Later, in "Gold Rush," adapted from "Paint Your Wagon," she had one of her dancers (James Mitchell) express rebellion, loneliness, and pent-up masculinity in a fervent jig. And in "Hell on Wheels 1863" James Jamieson did a sadly eager Irish Clog to typify a downtrodden touring dancer.

For us, "Ballad" and "Gold Rush" were the high spots because of the range of their dancing material, the orderliness of their dramatic structure, and because of those marvelous dancers. "Gold Rush" had to do with an all-male mining town whose inhabitants imported a group of "girls." Inevitably the most mettlesome of the miners (James Mitchell) fell in love with the most spirited of the girls (Gemze de Lappe). After a tempestuous dance of conquest in which his lariat became her welcome yoke, they were both tamed by love, only to be separated when times got hard and the girls moved on.

As dancers, Gemze de Lappe and James Mitchell are both proud and deeply human. And they are incredibly versatile. But the latter is true of all of the Dance Theatre's performers. They are what might be called the true lyric artist — a blend of dancer, actor, and singer. Although Lidija Franklin, Gemze de Lappe, James Mitchell, and James Jamieson illumined most of the leading roles, every member of the company was soloist material. And so, relatively unimportant roles like the miners and dance hall girls, or the mountaineers in "The Cherry Tree Legend," came wholly alive.

It would seem that Miss de Mille has done her most creative work for Broadway shows, for these adaptations were more cohesive than "The Cherry Tree Legend" and "Hell on Wheels 1863," which had originally been concert works.

Irretrievably associated with Miss de Mille as a performer was the solo, "Ballet Class," in which a little Degas "rat" sweats

(*continued on page* 52)

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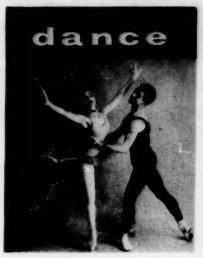
M A G A Z I N E

IN THIS ISSUE

7 *May Calendar of Events*
8 *Is Ballet Harmful: an exchange of letters*
11 *Looking at TV* — *Ann Barzel*
12 *Reviews* — *Doris Hering*
14 *Comments on Dancers, Dancing and Choreography* — *George Balanchine*
17 *Will or Won't the Soviet Ballet Come to Paris?*
18 *Geoffrey Holder: A One Man Museum*
20 *Ondines of the Ballet* — *Lillian Moore*
23 *Calendar of Summer Events*
24 *Artist to Student: Russian Teachers in N. Y.* — *Moore-Rohland*
31 *Quoting* — *Walter Sorell*
32 *Martha Graham in London*
34 *Two Women Choreographers* — *Hope Sheridan & Margo Korda*
37 *Ballrooms in Action*
38 *Teachers go to School* — *Selma Jeanne Cohen*
41 *An Interview with Lou Silvers* — *Norma Stahl*
42 *Young Dancers at Work*
44 *Regina Woody Returns from a Trip to the West Coast*
45 *Very Young Dancer Comic Strip* — *Arline Thomson & Regina Woody*
51 *Ballet on Discs* — *M. Lurje*
59 *Dancer's Digest of Great Art: Botticelli & da Vinci* — *A. L. Chanin*
64 *A Tap Dance* — *Johnny Mattison*

on the cover

Zachary Freyman's sparkling photograph shows Electa Arenal and Jonathan Watts in "Umpadeedle" by youthful Robert Jeoffrey, one of four ballets to be done on his 92nd St. "Y" concert, May 29. Miss Arenal, a senior at H.S. of Performing Arts, will be among the performers May 20 & 21st at that school's open demonstration. Jonathan Watts, a graduate of the H.S.P.A. studies with Mr. Jeoffrey.



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Edwin Denby explores the ideas about the art of the dance in philosopher Susan Langer's most recent book.

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In "the little city of the winds" (Oruro, Bolivia), a colorful and authentic dance ritual has taken place for centuries. Our vivid account has exciting on-the-spot photos.

BY GEORGE BALANCHINE

This is the fourth in a series of excerpts from "Balanchine's Complete Stories of the Great Ballets" by George Balanchine, copyright, 1954 by Doubleday & Co., Inc. Edited by Francis Mason, the book tells the stories of 131 ballets. In addition it contains a section in which Mr. Balanchine states his opinions on dance, dance training and dancers. These are the chapters we are bringing to you.

Notes and Comments on

Dancers Dancing *and* Choreography

What country produces the finest classical dancers?

Classical dancing isn't a nationalistic question, and for a very simple reason: it isn't nationalistic dancing. Native character or folklore has nothing to do with it. The ability to "turn out" properly, for example, has nothing to do with the country from which a dancer comes. Americans have a great deal of ability because their bodies are strong and also because they are a very musical people. Maybe it's because we hear music, all kinds of it, everywhere here. Children respond to this rhythmical music. They clap, dance, and develop rhythmical sense almost by nature. This sense of rhythm needs schooling, very good schooling; but with such a background in your students, you can develop very great dancers. In France there are also lots of strong, well-built dancers who are musical, and certainly the same is true of England, Italy, and other countries. In other words, people of all nationalities make wonderful classical dancers. The problem really narrows down to where the best schools are. Where you have the best teachers, you have the best dancers, no matter what their nationality.

Is there such a thing as purely American ballet?

In answer to this question and the two that follow, I'd like to paraphrase the comment I made on these subjects in Serge Lido's *Ballet* 2, two years ago.

From the time ballet began, it has been influenced by *all* the countries where it developed, from Italy, to France, to Scandinavia, and it has adapted itself to the physical abilities of the different countries. The historical development of the art has been traced in another part of this book. I hope I have successfully shown that the classic dance is a fully developed art form, which has now become universal. It has a body of classified and organized techniques which will remain as the basis of the vocabulary of classical dance until such time as ballet is replaced by some other form of theatrical entertainment.

I think that if there is such a thing as purely American ballet, it is reflected not in style but in subject matter. For example, a ballet about cowboys might be called American, as the ballet about Sherlock Holmes might be called English, or the cancan might be called French. The latter case, however, is a question of national rather than classical dance.

Are there different styles of classical dancing for each country?

As for style of dancing for different countries, there are naturally some small differences in execution, but they are mainly differences of personality. For example, there may be ten different interpretations of *Swan Lake* or *Giselle* in England, France, Denmark, Italy, and the United States—all equally valid. Some people, whose taste is inclined toward the obvious, have come to expect certain stylistic clichés from dancers—as, for example, that the dancer should be warm and passionate—but a dancer does not necessarily have to be warm or passionate. Some people are readily inclined to look for the

eugene berman drawing for "danse concertante"

obvious on stage. There are two types of personalities, for example, which seem to be universally pleasing to audiences: one is the vampire, almost like a female Mephistopheles; the other personality is like the lyrical or the poetic one, often almost lethargic. Yet some very good dancers that I have seen in my life were beautifully cold, like birds with no warmth at all. Others were like Oriental queens; others, again, were like pure crystal. The technique of classical dance necessarily creates a certain uniformity in dancers, which has little or nothing to do with nationality, but which is certainly modified by the personality of the dancer. I am, of course, talking about dancers with talent. Talent is God-given: it is not given by a nation or a passport. A dancer must certainly have this gift, but the gift can manifest itself in forms as various as the universe. One cannot say that sunshine is better than shade, or that a glass of cold water is worse than a flaming chimney.

There are many so-called connoisseurs who try to dictate a certain style of ballet dancing, and they talk about a tradition that they never knew. Fortunately, this does not endanger the progress or development of ballet, because the real public—the people who sit in galleries, at a small admission price which most of them can ill afford—can distinguish good dancing from an inferior imitation of a style which was interesting a hundred years ago. Every performance demonstrates that this is the true ballet public, without prejudice or fake balletomanism. (*continued on page* 16)

I was brought up in St. Petersburg. The style of dancing there was very strict and precise. At the same time, in Moscow, six hundred kilometers away, the style of dancing was close to that of a circus performance. The Moscovites accused us in St. Petersburg of being cold, and we accused them of bad taste. History shows that the dancers and choreographers who later influenced ballet as a whole came mainly from St. Petersburg.

What is the future of ballet in America?

The future of ballet in America, as well as in the other countries, depends on the rise of new choreographers capable of furthering its development. A school of dancing is not enough. A school naturally perpetuates the technique, but it cannot lead to a new style in the ballet; nor can a new style of ballet be invented. Progress in any art is a slow and complex process, and therefore it cannot be generated by one person only. Many people are necessarily involved. In the field of ballet, it is not only the personality of the dancer and the art of the choreographer which achieve or create a style—one should not forget the composers. Delibes and Tchaikovsky are, I believe, as responsible for what is now traditionally known as classic ballet as its choreographers and dancers.

Any good company needs a professional choreographer, just as any good restaurant needs a good chef. If a ballet company does not develop successfully, the blame must be laid at the feet of its choreographer. If he was given all possibilities of choosing the best dancers, and if he was given the liberty to do what he wanted, he should not have failed in his task of achieving adequate results.

How does a choreographer originate his ballets?

This is a question I can only answer by telling you how I go about creating a new ballet, because, of course, different choreographers have different ways of proceeding with their work. When I am about to produce a ballet, I begin in one of two ways: either I begin with the idea and then look for suitable music, or I hear a certain piece of music which inspires me with an idea.

This idea need not be explicitly dramatic, as in a narrative ballet such as *Prodigal Son* or *Orpheus;* it need not have a written libretto. On the contrary, the idea might consist only in a *location,* a place, where I might wish dancing to take place, the particular people I want to dance there, and a special mood. *Cotillon* and *La Valse,* for instance, don't have plots, but they are dramatic in their casting, their dancing, and the mood which action and music evoke.

If I begin with an idea, I much prefer to have the music specially written for me and to be in constant touch with the composer while he is writing it. I try to tell him exactly what I want, and together we conceive the general mood and we time some of the dance sequences. I have found that most ballet composers like to have a definite timing for a ballet: they like to know when such-and-such occurs and how long it will last, whether a sequence is a dance sequence or a *pas d'action,* and so forth. Like novelists, they are interested in structure first. In this way, they can start to compose at any point in the ballet and not begin at the beginning. Working on the story ballet *Prodigal Son* and *Orpheus* was a collaboration between the composers, Prokofiev and Stravinsky, and myself.

If I begin with the music, I familiarize myself with the score thoroughly and try to understand what the composer had in mind musically when writing it. When he wrote his *Concerto in D minor for Two Violins.* Bach had no idea of composing music for a ballet; but in listening to this music, it is possible to conceive of movement that harmonizes with the score. Actually, it seems to me that the music of Bach and Mozart is always very close to dancing. It would be wrong to say that all music should be danced, but I think the greatest music is never far from dancing. I agree with the poet who said that music rots when it is too far removed from the dance, just as poetry rots when it departs too far from music.

To familiarize myself thoroughly with a piece of music, I study the score and listen to it. If a piano transcription of the score exists, I play the piece over and over on the piano; if it does not exist, I make a transcription myself. Often I spend much more time learning a score than I do working out a ballet. The Mozart score for *Caracole,* for instance, I had in mind for three years, whereas setting the steps took only seven days.

There is always music that I wish to arrange dances to. Sometimes I make the ballets right away, if this is possible. One night, some years ago, the composer Alexei Haieff played me some pieces of his on the piano. I liked the music, but I didn't think of producing a ballet. Several days later, when this music kept running through my head, I wanted very badly to make dances to it. The result was *Divertimento.* If I were a poet, I'd probably have written a poem about what this music sounded like and looked like; but I am a choreographer, a dancer, and only in dancing do I express myself naturally. In other cases, I have known the music for many years and have kept it for the right moment. This was the case with *Symphonie Concertante,* music which has always seemed to me Mozart at his most beautiful; it was also true of *Symphony in C, Bourrée Fantasque,* and many other ballets.

Before beginning rehearsals, then, I have an idea of what the general scheme of a ballet will be. I never arrange any of the dances or movements until I actually rehearse the dancers. I discuss scenery and costumes with the designer, so that they will be in accord with the idea. I discuss the lighting, and I discuss the music with the composer and the conductor, but I don't

(*continued on page* 46)

Will They, Won't They?

. . . nobody knows if the Bolshoi Ballet will appear in Paris this May, but here are pictures of its newest Moscow production—"The Stone Flower".

photos by A. Batanov, courtesy of Sovfoto

Once again Moscow's Bolshoi Ballet is rumored to be set for an appearance in Paris. Last spring there were many conferences, many rumors and even a few decisions concerning such a project. For reasons that no one is clear about, it all came to naught. This past November, and again in January, two separate delegations of Soviet performers, including folk and ballet dancers (featuring Alla Shellest and Georghi Farmanyantz of the Bolshoi Ballet) actually appeared in London and its provinces in a series of performances. They were received with much enthusiasm in spite of the black curtain, concert style presentation. Immediately following, there was talk of thirty-six members of the Bolshoi Ballet coming, perhaps to Italy and France. An exchange agreement was apparently made whereby Paris' famed Comedie Francaise would appear in Moscow (where they opened with much success on April 7th.) But, as we go to press, there is still no certainty, and no announcement in the Russian press, that the ballet company will actually open a three week season at the Paris Opera on May 8th (or 9th, or 10th) as projected.

In any case we do know that "The Stone Flower", with music written over a four-year period by Serge Prokofiev before his death last year, was premiered in Moscow on February 12th. The ballet is a fantasy about a young stone worker who decides to seek out the Mistress of the Copper Mountain and the miraculous Stone Flower.

New York Times Russian Correspondent Harrison E. Salisbury, who saw the second performance on March 16, declared that "Ulanova danced like a dream fairy . . . the Prokofiev score was sparkling and imaginative", more lyrical than even the composer's *Romeo and Juliet* or *Cinderella*. He found the sets "fantastic", and the scenes in the subterranean chambers "almost Daliesque". The critic of Moscow's *Izvestia* found the ballet too pantomimic and said the central role was not sufficiently defined.

During an Adagio in Act I Danila (V. A. Preobrazhensky) shows a field of flowers to his bride (Galina Ulanova). The ballet is based on stories from the Ural Mountains.

Act II: The Mistress of the Copper Mountain (Nina Chorokhova) shows the Stone Flower to Danila.

Epilogue: In a round dance from the Urals the people rejoice in Danila's reunion with Katerina.

Geoffrey Holder

ONE-MAN MUSEUM PLANS A MUSEUM

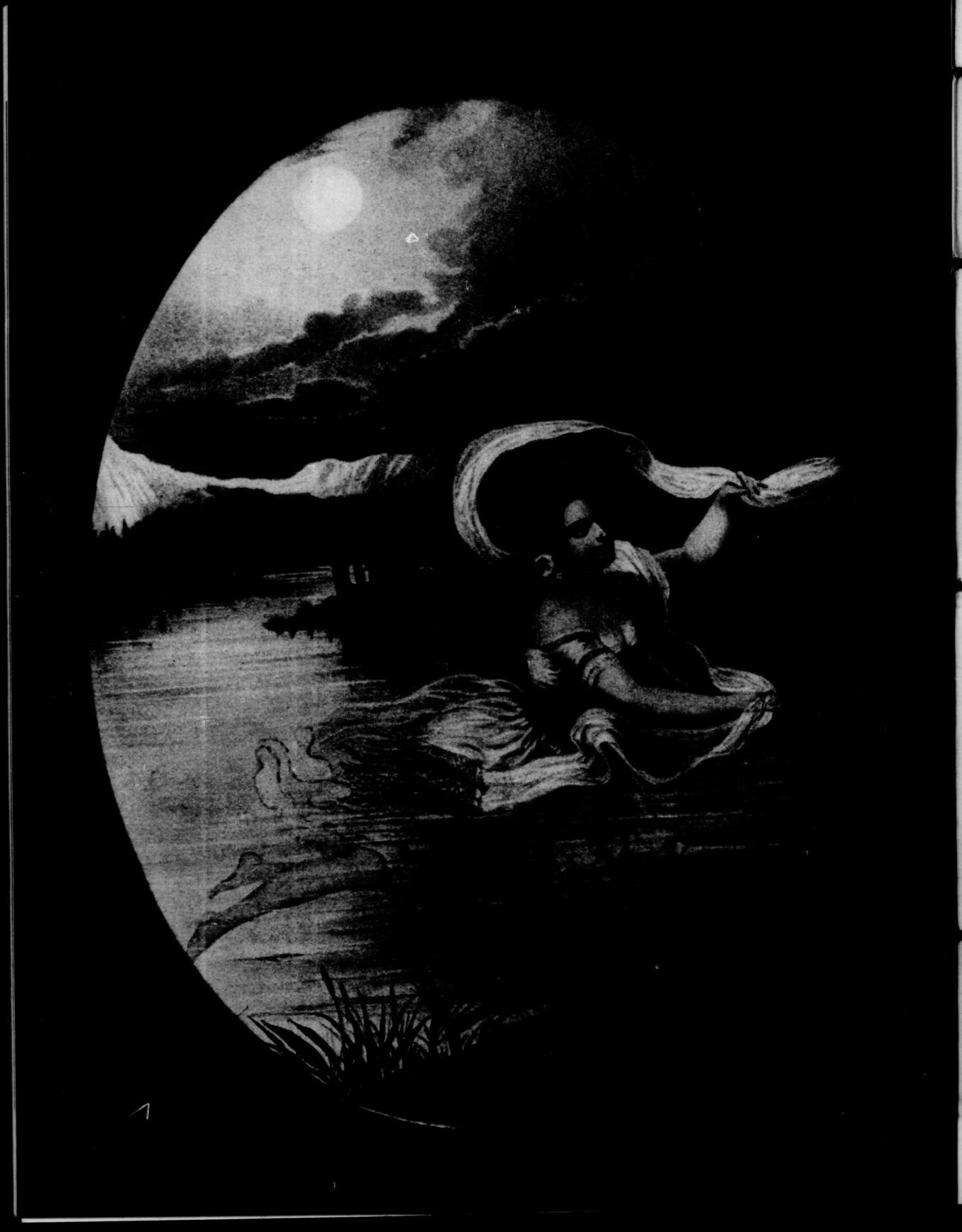
above: Geoffrey Holder with his mother; discussing his own paintings at an exhibit; a Peter Basch action photo of Holder; and, a Geoffrey Holder photograph, courtesy of Standard Oil, of a steel drum musician (steel drums are made from gasoline tanks.)

Twenty-three year old Geoffrey Holder came to New York from Trinidad a year ago, and nobody can find any grass growing under his feet — too many ideas, too much talent and energy. With the dance group of six which he brought with him from the West Indies Holder has made two television appearances ("Nothing But the Best" and The Gary Moore Show) that sizzled with impact; his few New England concert engagements have resulted in enthusiastic fans; he's scheduled to dance on July 7th at the 92nd St. Y Dance Center, and in Truman Capote's "House of Flowers" on Broadway next fall, and he's teaching too. In addition, the young giant (about 6'6") is painting, designing and making costumes, writing poetry and doing some fine photography, all with quiet skill and ability far from ordinary.

Besides, he's planning a Caribbean Museum for New York. "There's not enough encouragement for the artists of the Island (Haiti, Barbados, Trinidad, etc.)," he says. "A four story building could house an art gallery, auditorium for performances, dance studios, craft rooms, music studios (with special attention to steel drum bands, a Trinidad specialty) . . . The heritage is so magnificent. In my own group alone the strains are Chinese, Portugese, African, East Indian and Spanish . . . Eventually the museum could branch off and include more than just the Caribbean — it should serve to preserve the folk arts of all the Americas".

P.S. There is a good chance that this plan, like so many others of Geoffrey Holder's, will come through. Alcoa (Aluminum Company of America), which has most of its activities up and down the length of the Western Hemisphere, likes the idea. And so do we. *L. J.*

opposite: Geoffrey Holder and partner in Trinidad, where his dance company was an original and yet wholly native creation.



**from delicate romantic fantasies to brash musical comedy extravaganzas-
the story of the water sprite has appeared in dance for over a century**

ONDINES OF THE BALLET

BY LILLIAN MOORE

When, in the last act of Broadway's current production *Ondine*, Audrey Hepburn, draped in a bit of seaweed and an old fishnet, stretches out one long slim leg like a mermaid's tail, she manages to capture in a gesture all the exotic fantasy inherent in this strange tale of a creature from another world. Throughout most of Giraudoux's play, however, we were haunted by the notion that this enchanting legend would have been better told through a medium less literal than that of words: a stylized, unrealistic medium, like operatic singing, or, better still, the classical ballet. Audrey Hepburn is, of course, a dancer, and it is her fluidity of movement, more than any other factor, which gives her water nymph its bewitching credibility.

Ondine has been danced innumerable times since the Baron de la Motte Fouqué wrote the original story (first published in German, as *Undine*) in 1811. Fanny Cerrito found in *Ondine* her most satisfying role, and it has been linked with her name as *La Sylphide* is linked with Taglioni, or *The Dying Swan* with Anna Pavlova. The Swan herself had a divertissement called *Les Undines* in her repertoire for a short time in the 1920's. Other interpreters of *Ondine* have included artists of such widely diversified talents as Amalia Galster Taglioni, the German sister-in-law of the great Marie Taglioni, Carolina Rosati, the Italian dramatic ballerina who shone in the dying years of the romantic ballet, and the American swimming star Annette Kellerman, who danced and dived her way through a pantomimic version at the New York Winter Garden. some forty years ago.

As early as 1816 Motte Fouqué's tale, which Giradoux has followed fairly closely in the current Broadway play, had served as the basic for an opera, *Undine*, by E.T.A. Hoffmann. Gustav Lortzing was to compose still another operatic *Undine* in 1846. Several plays on the subject had been produced, with varying degrees of success, before the first balletic version appeared. This was *Undine, die Wassernymphe*, choreographed by Paul Taglioni (Marie's brother) for the Berlin Royal Opera House, in 1836.* The title role was danced by Amalia Taglioni, wife of the choreographer, the knight who falls in love with the water nymph. Others in the cast included Mlle. Galster (Amalia Taglioni's sister) as Berthalda, and Anton Stullmuller, remembered in dance annals as Fanny Elssler's beloved and the father of her daughter Therese, in the minor role of a peasant.

The production was an elaborate one, in three acts, with music by the "Royal Chamber Musician" Herman Schmidt, decors by the "Royal Designers," Messrs. Gerst, Gropius, and Kohler, and machinery — apparently there was a considerable amount of machinery, for the execution of the 'transformations' and elaborate theatrical effects so popular at the time — by the "Royal Machinery Inspector," Glatz.

Those who have followed the adventures of Audrey Hepburn in the current production would recognize Paul Taglioni's *Undine* immediately, for the story was the same. It concerned a lovely young water sprite who had been reared by a fisherman and his wife, until she met and fell in love with a handsome knight, and learned that the love of a mortal is anything but eternal. Philippe Taglioni, father of Paul and Marie, travelled all the way from Paris to Berlin to see his son's ballet. Usually difficult to please, he found the choreography, the dancing, the costumes and decor of *Undine* completely charming. After the first performance, the King of Prussia congratulated the twenty-eight-year-old choreographer.

This first ballet *Undine* was so successful that it remained in the repertoire in Berlin for many years, and when Paul and Amalia Taglioni danced in the United States in 1839, they brought it with them. *Undine, or the Naiad*, had its first American performance at the Park Theatre, New York. on July 1, 1839. Paul and Amalia Taglioni played their usual roles, and prominent in the cast were a pair of promising young dancers, Master and Miss Wells, who had been engaged in New York and were to figure prominently in American ballet for the next two decades. The critic of *The Spirit of the Times* chanced to see *Undine* on a terribly hot night, and since air conditioning was not to appear for another century, this had considerable effect on his review of the ballet: ". . . It is very prettily conceived and executed," he wrote, "all the accessories of music and scenery are happy, decidedly. But notwithstanding the attraction of the music and dancing, and the graceful groups continually

* For information about this Berlin *Undine*, we are indebted to Dr. William Van Lennep, of the Harvard Theatre Collection.

Opposite: Carolina Rosati in "Coralia," a version of Ondine performed in London in 1847.

dance collection of the new york public library photographed by clemens kalischer

formed upon the stage, our thoughts were rather occupied with keeping cool than anything else — devising some way to get into the precise spot in the doorway through which any indication of a "through draft" might be suspected; and having attained that point, the next was to watch the weltering spectators about the house. . ."

Paul Taglioni's *Undine* was to survive the heat, nevertheless, and make a dramatic reappearance in London, under quite a different title, eight years later.

In the meantime, however, Fanny Cerrito had danced *Ondine*, an enchanting new ballet by Jules Perrot, which had its first performance in London on June 22, 1843. This version had very little connection with the original story by Motte Fouqué, although in each the principal character is a water nymph. Perrot's ballet concerns Ondine, a naiad, who falls in love with Matteo, a handsome young fisherman, and tries to lure him into her natural element, the water. Unsuccessful, but determined to win him, she assumes human form. For the first time, now that she is a mortal, Ondine sees her own shadow. Here Cerrito danced the famous *Pas de l'Ombre*, a dance so charming that it alone could have ensured the success of the ballet. This was one of the first times that theatrical lighting was used in ballet to obtain a spectacular effect. As round, agile, vivacious little Fanny Cerrito bounded and spun about the stage in pursuit of her elusive shadow she captivated the heart of every balletomane in London.

milton h. greene

Dancer-actress Audrey Hepburn, as she appears in the Valency translation of Giradoux's play "Ondine." Interest has been so strong that Ballet Theatre is considering reviving its William Dollar balletic version for next season.

Perrot's *Ondine*, which had a score by Cesare Pugni, was produced in Russia in 1851 with Carlotta Grisi in the leading role, and the title altered to *The Naiad and the Fisherman*. It was a tremendous success, and fragments from it were still being danced in Russia at the turn of the century.

In 1847 Paul Taglioni, engaged as choreographer for Her Majesty's Theatre, London, wished to present his *Undine* there, but hesitated because he feared that the recent popularity of *Ondine*, even though its story was entirely different, might cause confusion. He followed the simple expedient of altering the title to *Coralia*, and all went well. ". . . the ensemble of the acting, the story, the beauty of the scenery, and the lavish richness of the appointments, ensured for *Coralia* a triumphant reception. . ." wrote Benjamin Lumley, in his *Reminiscences of the Opera*. Paul Taglioni, now thirty-nine, was still dancing Sir Hildebrand, but *Coralia* introduced two young dancers now to London; Carolina Rosati, the prima ballerina, in the title role, and Marie Taglioni the younger, the seventeen-year-old daughter of Paul and Amalia Taglioni, for whom a solo, the *Pas de la Rosière*, was interpolated in the fourth act. Both debutantes were successful. "Rosati is young and very handsome," wrote the critic of the *Illustrated London News*, "Her dark eyes sparkle with fire and intelligence; her countenance varies with every shade of feeling she expresses; her movements are graceful, her pantomime vivacious and impassioned. . ." He went on to describe Marie Taglioni as ". . . piquante and original. Her countenance is full of character and intelligence; and, as a dancer, she is light, agile, graceful, and, at the same time, possessed of a remarkable power of muscle. . . " Even the scenery came in for its share of praise: ". . . The moonlight sheds over it a sort of mysterious hue, which gives a shadowy resemblance to the figures of the Naiads, whose graceful, stealthy movements seem rather like the embodiment of a dream than living reality. . ."

The embodiment of a dream! That, of course, was the secret of *Ondine's* popularity throughout the period of the romantic ballet. It was the age of sprites and sylphides, and nymphs of air, fire and water. The magic of movement captured their ephemeral beauty, their fantastic, illogical, fascinating witchery as no words could ever do.

Eventually the romantic ballet lost its pristine freshness and became, in America at least, little more than a sprightly adjunct to the newly-born musical comedy. Ondine did not vanish gracefully alas. When the ballerinas of the *The Black Crook* and *The White Fawn* had played year-long runs in those delightful but somewhat brash extravaganzas, they banded together and toured for a while, about 1870, in a version of *Undine, the Water Queen*, in which it was announced that

"The drama will be interspersed with Songs, Duetts, etc., interpreted by Artists of Acknowledged Ability. . . During the piece the famous GARDE IMPERIAL consisting of One Hundred and Twenty Children will appear in their superb uniforms, as mounted Huzzars, Zouaves, Sappers, Infantry, etc. . . In the sketch will be introduced some of Messrs. Jarrett and Palmer's prominent effects from the BLACK CROOK and WHITE FAWN and many of the most CELEBRATED BALLETS

(*continued on page* 61)

The 1954 Summer Calendar

Festivals and Concerts

COLORADO COLLEGE, Colorado Springs, Colo. Dance and Drama Evening, Aug. 6 Dance and Drama Evening, Aug. 6

CONNECTICUT COLLEGE SCHOOL OF THE DANCE, New London, Conn. 7th American Dance Festival, Aug. 16-22

JACOB'S PILLOW DANCE FESTIVAL, Lee, Mass. Weekend Festival performances from July 2 to Aug. 28

PERRY MANSFIELD SCHOOL OF THEATRE AND DANCE, Steamboat Springs, Colo. Weekend Festival performances from July 17- Aug. 29, Third Annual Symposium of the Arts, Aug. 27, 28, 29

Summer Camps and Schools

COLORADO COLLEGE, Colorado Springs, Colo. Dance Director: Hanya Holm, June 21 Aug. 13

CONNECTICUT COLLEGE SCHOOL OF DANCE, New London, Conn. July 12-Aug. 22

DEERWOOD-ADIRONDACK MUSIC CENTER, Upper Saranac Lake, N. Y. Dance Director: Donald McKayle, June 27-Aug. 22

FOKINE SUMMER BALLET CAMP, near Farmington Maine. Director: Christine Fokine, July 1-Aug. 21

INDIAN HILL WORKSHOP, Stockbridge, Mass. Dance Director: Eve Gentry

JACOB'S PILLOW DANCE FESTIVAL, Lee, Mass. Director Ted Shawn, July 5 for 8 weeks

MARMEIN SUMMER DANCE THEATRE SCHOOL, Manomet, Mass. Director Miriam Marmein

MILLS COLLEGE, Oakland, Calif. Director: Eleanor Lauer, June 21-July 30

MOSS LAKE CAMP in the Adirondacks Ballet: Anneliese von Oettingen

NATIONAL MUSIC CAMP, Interlochen, Mich. Dance Director: Frances Wright

PERRY MANSFIELD SCHOOL OF THEATRE AND DANCE, Steamboat Springs, Colo. Dance Director: Harriette Ann Gray, July 3-Aug. 25

ROAD'S END FARM, Long Point — Caddo Lake, Marshall, Texas. Teacher's Normal School, June 20-June 25, Senior Session, June 27-July 9, Junior Session, July 11-July 23

SCHOOL OF CREATIVE ARTS, Martha's Vineyard, Mass. Director Kathleen Hinni, July 1-Aug. 26

SILVERMINE GUILD SCHOOL OF ARTS, Norwalk, Conn. Dance Directors: Lucas Hoving and Marthe Krueger, July 5-Aug. 28

SUMMER DANCE WORKSHOP, Sedgewick, Maine. Directors: Evelyn de la Tour & Pola Nirenska, July 3-Aug. 29

UNIVERSITY OF COLORADO, Boulder, Colo. Dance Director: Jean Erdman, June 14-July 20

UNIVERSITY OF UTAH MODERN DANCE WORKSHOP, Salt Lake City, Utah. Dance Director: Margaret Dietz, June 7-25

UNIVERSITY OF WISCONSIN, DANCE SUMMER SESSION, Madison, Wisc. Dance Instructors: Louise Kloepper, Claire Levin, Ellen Moore, June 28-Aug. 20

VALLEY CAMP, Wolfboro, New Hampshire Director: Etta Johnson

Normal Schools and Conventions

AMERICAN SOCIETY OF TEACHERS OF DANCING. 76th Annual Conference, Aug. 9-13, Hotel Astor. N. Y. C.

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS. Training Schools, July 27-Aug. 1; Aug. 2-7. Convention, Aug. 8-13, Sherman Hotel, Chicago, Ill.

DANCE EDUCATORS OF AMERICA. 10th Annual Training School, July 2-24, 22nd Annual Convention, July 18-24, Park Sheraton Hotel, N. Y. C.

DANCE MASTERS OF AMERICA. East Coast Convention, Aug. 1-6, Hotel Roosevelt, N. Y. C. West Coast Convention in cooperation with its affiliated clubs: Associated Dance Teachers of Southern California and Dance Masters of California, Aug. 22-26, Hotel Statler, Los Angeles, Calif.

DANCE TEACHER'S CLUB OF BOSTON 12th Annual Training School, Aug. 24-28, 31st Annual Convention, Hotel Somerset, Boston, Mass.

NATIONAL ASSOCIATION OF DANCE AND AFFILIATED ARTISTS 5 Conservatories: July 9-15, Hollywood, Cal., July 17-23, Chicago, Ill., July 25-31, N. Y. C. (1st session), Aug. 1-6, Boston, Mass., Aug. 8-14, NYC (2nd session): concurrent Jr. Seminars.

NATIONAL BALLET GUILD OF CANADA Fourth Annual Ballet Summer School, June 21-July 31, Toronto, Can.

THE TEXAS ASSOCIATION OF TEACHERS OF DANCING. Sixth Annual Normal School, June 28-July 2, Baker Hotel, Dallas, Tex.

From Artist to Student

Famous performers trained in the great schools of Russia are teaching America's young dancers today

PHOTOS BY CAROLINE ROHLAND
TEXT BY LILLIAN MOORE

It is by no means an accident that the world has begun to look to the dance studios of New York as an astonishingly fertile source of young dance talent. European companies visiting the United States frequently replenish their stock of dancers while playing in New York, and American dancers enterprising enough to journey to Europe or South America in search of jobs have usually found little difficulty in obtaining engagements. The reason is not far to seek. American dancers are well trained.

Such was not always the case. In the early years of this century, a mere handful of Italians made up the only adequately qualified teachers of classical ballet in the United States. After the first World War Michael Fokine, Adolph Bolm, and several other noted Russian dancers and choreographers settled in this country and began to teach. In 1933 Lincoln Kirstein, establishing the School of the American Ballet, made a calculated effort to attract the best possible teachers of the Russian method. Following in their footsteps came more and more of these distinguished emigrés, until now New York can boast among its teachers of ballet some of the finest artists in the fabulous Diaghilev Ballet.

From Alexandra Fedorova, the contemporary of Tamara Karsavina, to Felia Doubrovska and Vera Nemtchinova, who were ballerinas of the Diaghilev company in its last years, they are all heritors of a magnificent tradition which they, in turn, are passing on to the young Americans whose technical development is entrusted to their care.

Those who are lucky enough to have seen Felia Doubrovska on the stage can never forget the extraordinary individuality of her classical dancing. It was Doubrovska, with her long, expressive legs and supple spine, who inspired Balanchine's choreography of the Siren's role in "The Prodigal Son," which

Felia Doubrovska

she created when she was ballerina of the Diaghilev company. Now she frequently coaches those who dance the part with the New York City Ballet.

In Diaghilev's legendary production of "The Sleeping Beauty," Doubrovska danced both the Fairy of the Pine Woods and the Blue Bird Pas de Deux. She created the role of the Bride in Nijinska's "Les Noces," which Diaghilev produced in 1923.

It was as prima ballerina of the Metropolitan Opera Company that Doubrovska closed her stage career, a decade ago. There her most memorable role was in Gluck's "Orpheus," where the exquisite Dance of the Unhappy Spirit became, in her sensitive hands, a thing of poignant and tragic beauty.

The elegance and aristocratic grace which are such an essential part of the classical style are innate in Doubrovska. Famed for her incomparable feet, with their flexible, high-arched insteps, Doubrovska has a special understanding of the problems of pointe work and it is in this that she specializes, in her current role as a teacher. (over)

left and below: Felia Doubrovska at the School of American Ballet

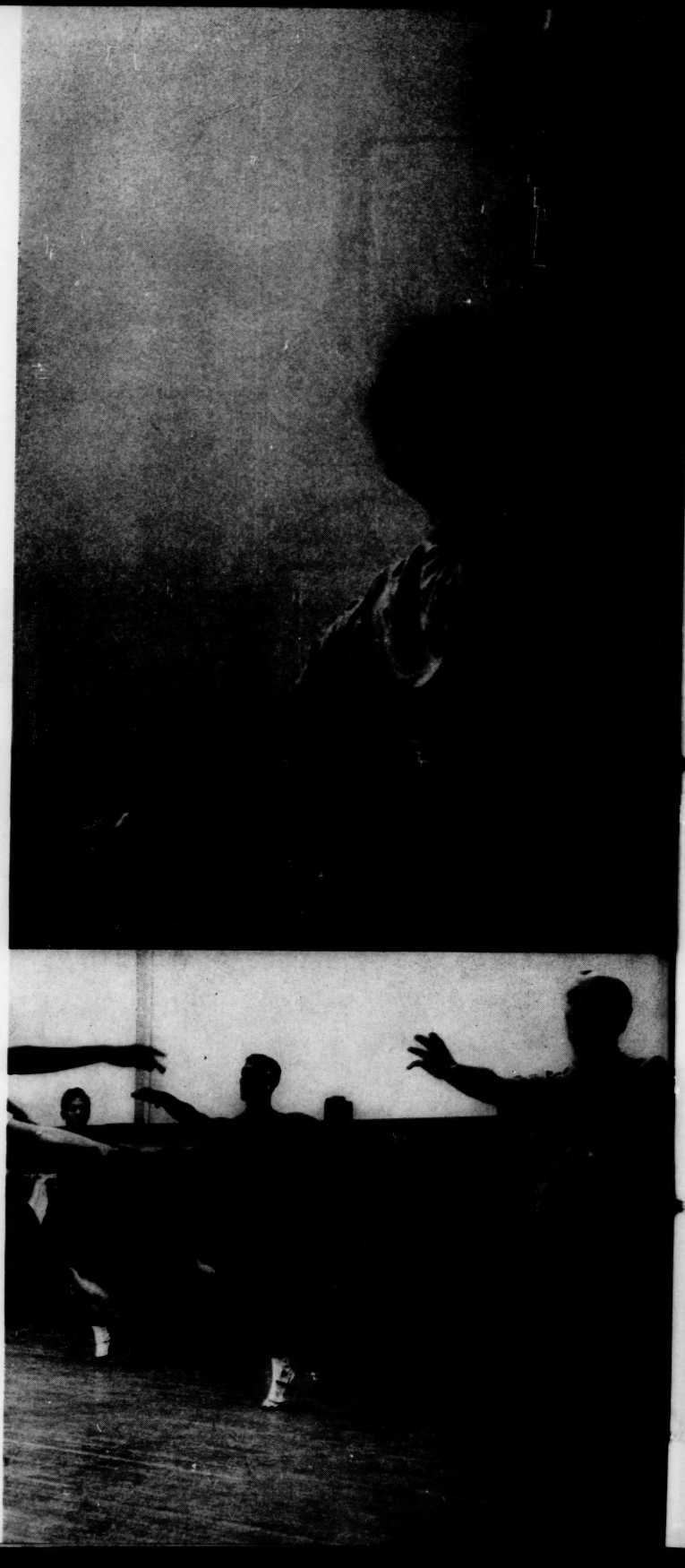
Pierre Vladimiroff

When Vaslav Nijinsky left the Maryinsky Theatre, in St. Petersburg, in 1911, *young Pierre Vladimiroff, who had just graduated from the Imperial School of Ballet, was chosen to take his roles. Before he left Russia he had danced principal parts in "The Sleeping Beauty," "Raymonda," "Carnival," "Paquita," "Chopiniana" and almost every other ballet in the repertoire.*

It was Pierre Vladimiroff who was selected for the role of Prince Florimund by Serge Diaghilev, when he first presented "The Sleeping Beauty" to the western world. The great impresario considered Vladimiroff the outstanding premier danseur noble of his time. Anna Pavlova held the same opinion; Vladimiroff was her favorite partner, sharing with her the glories of "Giselle."

Noted for the ease and virtuosity of his dancing, Vladimiroff was unequalled in batterie, his feet weaving bright patterns in the air as they twinkled back and forth in entrechat-quatre, -six-huit.

Vladimiroff has been teaching in America for twenty years, and his pupils are to be found on every major stage in the country. Especially dedicated to the teaching of men, he has helped to mould such modern virtuosos as André Eglevsky, William Dollar, Todd Bolender, and Jacques d'Amboise.



Pierre Vladimiroff at the School of American Ballet

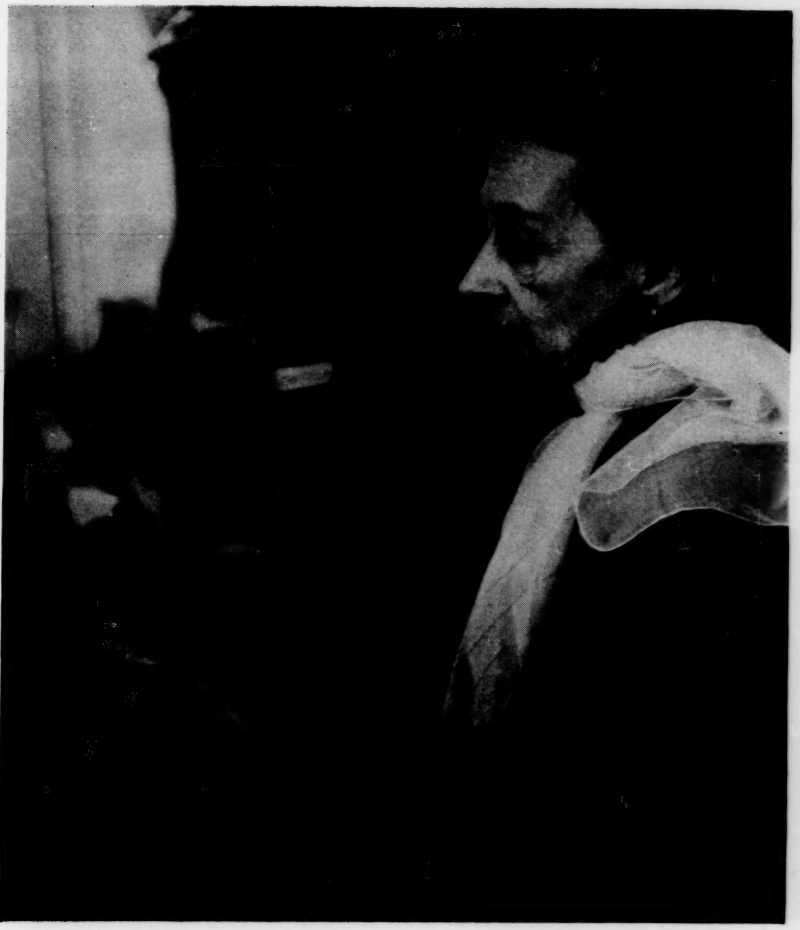
Alexandra Fedorova

While she was still a pupil in the Imperial School of Ballet, in St. Petersburg, Alexandra Fedorova was selected to dance with Anna Pavlova in the Spanish Dance of "Swan Lake," at a special performance given before the Czar of Russia. It was an honor she has never forgotten, for she idolized Pavlova, who had graduated three years earlier.

At the Maryinsky Theatre, Fedorova danced the Blue Bird Pas de Deux and the Lilac Fairy in "The Sleeping Beauty," and leading roles in "Les Sylphides," "Paquita" and "Harlequinade." Her husband, Alexander Fokine (brother of the choreographer Michael Fokine) was the director of the Troitsky Theatre, and she frequently appeared there.

After the first World War Fedorova danced for a season as prima ballerina in Tiflis, Georgia, and then became ballerina and choreographer of the Opera in Riga, Latvia. There she trained all the dancers and produced such works as "Coppélia," "Sylvia," "Swan Lake," "The Sleeping Beauty," "Firebird" and "Raymonda." In 1937 she came to New York, where her son, Leon Fokine, was established as a dancer and teacher.

Spurred by an uncompromising idealism in everything which concerns ballet, Alexandra Fedorova has a devotion to the dance which is almost fanatical. Her teaching is strongly influenced by her passionate love of the theatre, and in her classroom one is always conscious of the stage. Agile and energetic, she has today an extension which might be envied by a girl of sixteen. Blessed with tiny feet that are both beautiful and strong as steel, she thinks nothing at all of balancing for minutes, in an exquisite attitude or arabesque, poised on the tip of one delicate, sturdy toe—while wearing an un-blocked ballet slipper!



Alexandra Fedorova teaches at her own school

(over)

Anatole Oboukhoff

Anatole Oboukhoff at the School of American Ballet

Like a fiery Italian maestro conducting an orchestra, Anatole Oboukhoff conducts his class, moulding it to his will with peremptory commands, whispered pleas, and exhortations shouted at the top of his lungs. Occasionally he will jump up on one of the benches at the front of the studio, and from this elevated vantage point will goad his young neophytes to still further efforts.

Oboukhoff, a graduate of the Imperial School of Ballet in St. Petersburg, attained the rank of premier danseur at the Maryinsky Theatre and held this post until he left Russia, after the Revolution. Since then he has been leading dancer of such widely separated theatres as the Opera in Kaunas, Lithuania, and the Colon Theatre, Buenos Aires.

*Shortly before he retired from the stage, Oboukhoff appeared with René Blum's Ballet Russe de Monte Carlo, dancing Albrecht in "Giselle," the Prince in "Swan Lake," and the title role in "Petrouchka." He also created a part in Fokine's "L'Epreuve d'Amour," and did it so successfully that Cyril Beaumont was moved to declare that the ballet ". . . was dominated by Oboukhoff, whose dancing and miming were in the finest tradition of the Imperial Ballet; in short, he was superb."**

** C. W. Beaumont: Complete Book of Ballets.*

Vera Nemtchinova

The first time I ever saw thirty-two fouttés en tournant, they were executed by Vera Nemtchinova. Throughout her brilliant career she was noted for the strength and purity of her technique, so it is probable that the hazy recollection of childhood is correct in insisting that never, since then, have I seen fouettés so impeccably performed.

Born in Moscow, Nemtchinova joined the Diaghilev Ballet at fifteen. Rising to the rank of ballerina, she danced "Giselle," "Swan Lake," "Coppélia," and the Can-Can Dancer in "La Boutique Fantasque." Perhaps her most memorable role was that of the Hostess in Nijinska's "Les Biches."

After leaving the Diaghilev company, Nemtchinova was ballerina of the Mordkin Ballet, the National Opera of Kaunas, Lithuania, and the René Blum Ballet Russe de Monte Carlo. For the past decade she has lived and taught in New York, making occasional guest appearances, until the last few years, with Ballet Theatre and the Ballet Russe.

Her strong legs sturdy and sleek in white tights, the smallness of her feet emphasized by gay blue kid ballet slippers trimmed with flaming red, Nemtchinova demonstrates each detail as she teaches, emphasizing the careful placement of head and shoulders, the perfect stretch of the pointes, and above all, the expressive use of the hands.

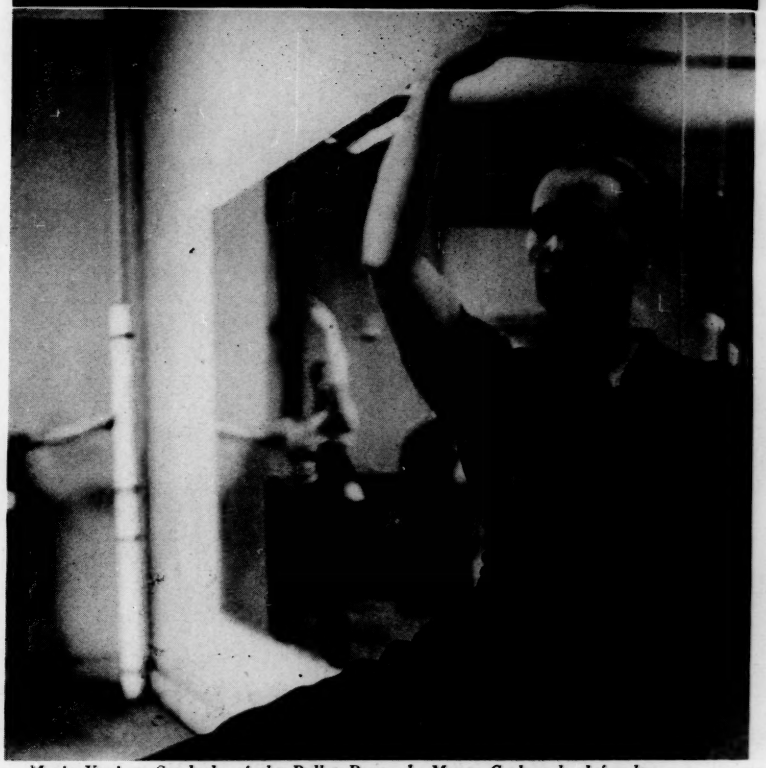
Vera Nemtchinova at Ballet Arts

Maria Yurieva Swoboda

One of the few privately trained dancers ever accepted in the Russian Imperial Ballet, Maria Yurieva (now known by a whole generation of pupils under her married name, Madame Swoboda) became a soloist at the Bolshoi Theatre, Moscow, when she was just fifteen. Before she left Russia, just after the Revolution, she had danced leading roles in "Coppélia," "Swan Lake" and "La Fille Mal Gardée.

It was S. Hurok who first brought Yurieva and her husband, Vecheslav Swoboda, to the United States, as featured dancers in a Russian revue called "The Blue Bird." After a season with the San Carlo Opera Company they joined the Chicago Civic Opera as ballerina and choreographer, respectively.

Forced to retire prematurely because of a knee injury, Madame Swoboda has found satisfaction in training others for the stage. Her innate charm shining through the severity of the classroom, she is strict in her corrections, unsatisfied by anything less than the technical perfection which she herself possessed, and which is still evident in the iron strength of her ankles, in her softly rounded arms and flexible back. *(over)*



Maria Yurieva Swoboda of the Ballet Russe de Monte Carlo school faculty

FROM ARTIST TO STUDENT

Ludmila Shollar

The delightful vivacity with which Ludmila Shollar teaches a class makes it easy to visualize what she must have been like on the stage. Her eyes sparkle and twinkle even when she is giving a correction, and when she demonstrates a lively variation she fairly bubbles with infectious gaiety.

It was Ludmila Shollar who danced with Vaslav Nijinsky at the students' performance given when they graduated together from the Imperial School of Ballet in St. Petersburg. With Tamara Karsavina, she danced again with Nijinsky in his own ballet, "Jeux," presented by the Diaghilev company.

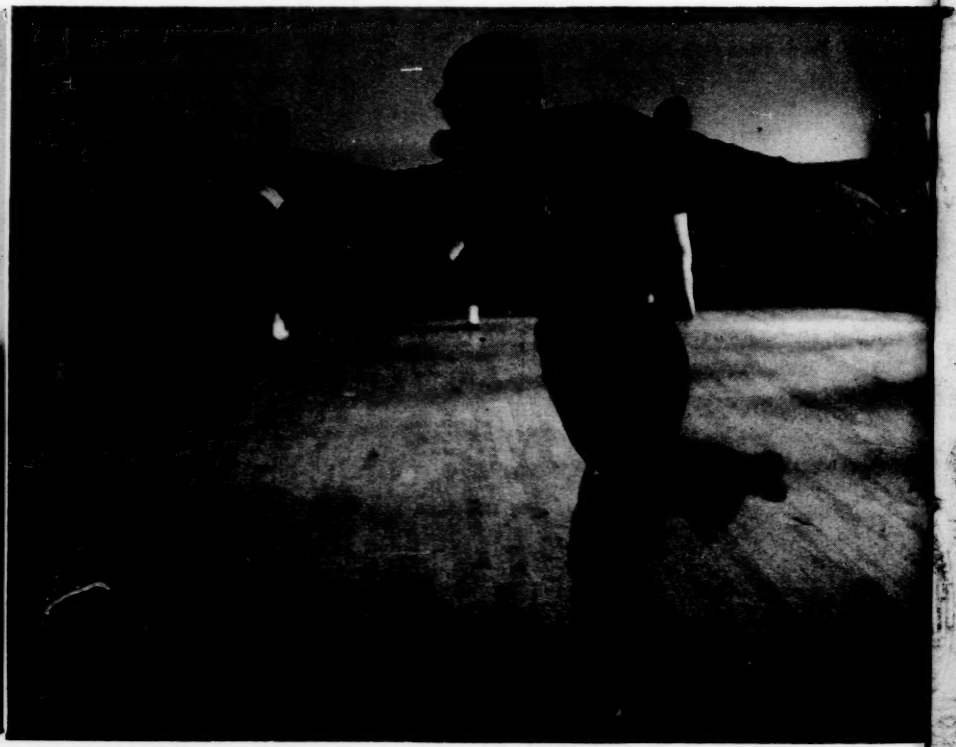
Serving on the front as a Russian army nurse, during the first World War, Shollar was wounded and decorated for bravery. Returning to the stage, she starred again at the Maryinsky Theatre, in the Diaghilev Ballet and that of Ida Rubinstein.

Anatole Vilzac

Anatole Vilzac partnered the great ballerina Mathilda Kchessinskaia during the last years of her career at the Maryinsky Theatre. Later he danced with the companies of Diaghilev and Ida Rubinstein. For him Michael Fokine choreographed the title role of one of his last ballets, "Don Juan." Cyril Beaumont has described Vilzac's Don Juan as "a portrait so fascinating, in its combination of noble grace, bravado, and polished wile, as to induce strong sympathy for the villain. . ."

Slim and svelte in tight-fitting Spanish trousers, a silk handkerchief invariably knotted around his neck or wrist, Vilzac dances throughout the classes he teaches. Imaginative and inventive in the classical combinations he devises, he teaches with the individual style one might expect of a choreographer.

THE END



Anatole Vilzac (husband of Mme. Shollar) teaches at Ballet Russe de Monte Carlo's School of Ballet; she at the Ballet Theatre School

Quoting:

Ralph Waldo Emerson and Margaret Fuller had gone to see Fanny Elssler dance at the time she toured in this country and also came to New England. During the performance the poet-philosopher whispered into his neighbor's ear: "Margaret, this is poetry!" "Waldo," she corrected him; "this is religion!"

Dance is both: originally religious, becoming poetry with its theatrical development. "Among primitive people," says Havelock Ellis in his "Dance of Life", religion being so large a part of life, the dance inevitably becomes of supreme religious importance. To dance was at once both to worship and to pray." Vestiges of the early and primitive religious dances have been preserved in various forms throughout the centuries. Lucian remarks in his essay on dancing that "you cannot find a single mystery in which there is no dancing; in fact, most people say of the devotees of the Mysteries that they danced them out."

Out of dance as presentation of the divine drama, arose the ritual. Man had ritual dances for every important occasion, for birth and marriage, for illness and death, for war and victory. One of those, a spring and fertility ritual in the form of a circle dance around a festive central post, has continued to be a favorite in many countries of the world; from the Basques in Spain to the Hindus in India to the Indians in Mexico. The so-called "Maypole" dances were brought by some of the early English settlers to America. A rare description can be found in "The Maypole of Merry Mount," a story by Nathaniel Hawthorne, first published in "The Token" in 1836. It is now part of his famous book "Twice-Told Tales."

WALTER SORELL

Never had the Maypole been so gayly decked as at sunset on midsummer eve. This venerated emblem was a pine-tree, which had preserved the slender grace of youth, while it equalled the loftiest height of the old wood monarchs. From its top streamed a silken banner, colored like the rainbow. Down nearly to the ground the pole was dressed with birchen boughs, and others of the liveliest green, and some with silvery leaves, fastened by ribbons that fluttered in fantastic knots of twenty different colors, but no sad ones. Garden flowers, and blossoms of the wilderness, laughed gladly forth amid the verdure, so fresh and dewy that they must have grown by magic on that happy pine-tree. Where this green and flowery splendor terminated, the shaft of the Maypole was stained with the seven brilliant hues of the banner at its top. On the lowest green bough hung an abundant wreath of roses, some that had been gathered in the sunniest spots of the forest, and others, of still richer blush, which the colonists had reared from English seed . . .

But what was the wild throng that stood hand in hand about the Maypole? It could not be that the fauns and nymphs, when driven from their classic groves and homes of ancient fable, had sought refuge, as all the persecuted did, in the fresh woods of the West. There were Gothic monsters, though perhaps of Grecian ancestory. On the shoulders of a comely youth uprose the head and branching antlers of a stag; a second, human in all other points, had the grim visage of a wolf; a third, still with the trunk and limbs of a mortal man, showed the beard and horns of a venerable he-goat. There was the likeness of a bear erect, brute in all but his hind legs, which were adorned with pink silk stockings. And here again, almost as wondrous, stood a real bear of the dark forest, lending each of his forepaws to the grasp of a human hand, and as ready for the dance as any in that circle. His inferior nature rose half-way to meet his companions as they stooped. Other faces wore the similitude of man or woman, but distorted or extravagant, with red noses pendulous before their mouths, which seemed of awful depth, and stretched from ear to ear in an eternal fit of laughter. Here might be seen the Salvage Man, well known in heraldry, hairy as a baboon, and girdled with green leaves. By his side, a noble figure, but still a counterfeit, appeared an Indian hunter, with feathery crest and wampum belt. Many of this strange company wore foolscaps, and had little bells appended to their garments, tinkling with a silvery sound, responsive to the inaudible music of their gleesome spirits. Some youths and maidens were of soberer garb, yet well maintained their places in the irregular throng by the expression of wild revelry upon their features. Such were the colonists of Merry Mount, as they stood in the broad smile of sunset round their venerated Maypole . . .

Within the ring of monsters appeared the two airiest forms that had ever trodden on any more solid footing than a purple and golden cloud. One was a youth in glistening apparel, with a scarf of the rainbow pattern crosswise on his breast. His right hand held a gilded staff, the ensign of high dignity among the revellers, and his left grasped the slender fingers of a fair maiden, not less gayly decorated than himself. Bright roses glowed in contrast with the dark and glossy curls of each, and were scattered round their feet, or had sprung up spontaneously there. Behind this lightsome couple, so close to the Maypole that its boughs shaded his jovial face, stood the figure of an English priest, canonically dressed, yet decked with flowers, in heathen fashion, and wearing a chaplet of the native vine leaves . . .

"Votaries of the Maypole," cried the flower-decked priest, "merrily, all day long, have the woods echoed to your mirth. But be this your merriest hour, my hearts! Lo, here stand the Lord and Lady of the May, whom I, a clerk of Oxford, and high priest of Merry Mount, am presently to join in holy matrimony. Up with your nimble spirits, ye morris-dancers, green men and glee maidens, bears and wolves and horned gentlemen! Come; a chorus now, rich with the old mirth of Merry England, and the wilder glee of this fresh forest; and then a dance, to show the youthful pair what life is made of, and how airily they should go through it! All ye that love the Maypole, lend your voices to the nuptial song of the Lord and Lady of the May!"

This wedlock was more serious than most affairs of Merry Mount, where jest and delusion, trick and fantasy, kept up a continual carnival. The Lord and Lady of the May, though their titles must be laid down at sunset, were really and truly to be partners for the dance of life, beginning the measure the same bright eve. The wreath of roses, that hung from the lowest green bough of the Maypole, had been twined for them, and would be thrown over both their heads, in symbol of their flowery union. When the priest had spoken, therefore, a riotous uproar burst from the rout of monstrous figures.

"Begin you the stave, reverend Sir," cried they all; "and never did the woods ring to such a merry peal as we of the Maypole shall send up!"

Immediately a prelude of pipe, cithern, and viol, touched with practised minstrelsy, began to play from a neighboring thicket, in such a mirthful cadence that the boughs of the Maypole quivered to the sound . . . As if a spell had loosened them, down came a little shower of withering rose leaves . . . Now leave we the priest to marry them, and the masquers to sport round the Maypole, till the last sunbeam be withdrawn from its summit, and the shadows of the forest mingle gloomily in the dance . . .

NATHANIEL HAWTHORNE

(Excerpts from "The Maypole of Merry Mount")

Graham in London

On March 3rd Martha Graham and her distinguished company started a three-week season at London's Saville Theatre. The opening program of *Errand into the Maze*, *Diversion of Angels* and *Night Journey* was cordially applauded, and more flowers than would later fit into Miss Graham's Edwardian suite at the Cavendish Hotel greeted the final curtain. The expressions of welcome and the fan mail which followed came largely from London's dance and theatre worlds, and were almost over-whelming. In some part they were a gracious social gesture to a much-heralded American artist. But in many instances they were deeply felt and came from the excitement of discovery. Nevertheless audiences were slow to build.

The press took violently opposing points of view. Honored ballet critic Cyril Beaumont of *The London Times* was much disappointed by what he called "a complete negation of normal conception . . . Miss Graham's intense expression, gaunt features and body, suggest a being mentally wracked." Other critics much less conversant with the dance were even more tactless. But, in a country well known for its lack of interest in modern forms of dance there was a surprisingly large and articulate positive response.

Richard Buckle of the *London Observer* reached out in undesrtanding at once. After the second change of program his column was entitled "Converted," and after the third he passionately observed, "I predict that Martha Graham's first appearance in London will be as historic as Isadora Duncan's in St. Petersburg at the beginning of the century." Andrew Porter, replacing Cecil Smith on the *Daily Express*, was upset because his lengthy paeans of praise were abbreviated by his editor. Lillian Browse of *The Spectator* was warmly enthusiastic, and Peter Williams and Clive Barnes in the monthly *Dance and Dancers*, wrote with much appreciation, as did A. V. Coton in *The Dancing Times*. "Rich in invention" but "without a trace of spirituality", said Arnold Haskell in *London Musical Events*.

Mary Clarke, DANCE Magazine's London correspondent and critic writes, "Martha Graham's London season ended March 20th in a blaze of glory. She had by then won not only a devoted small specialized following, but her company suddenly became smart and there was a last-minute rush of celebrities anxious to pretend they had attended the whole season. Without doubt, Martha Graham made a deep impression on many young dancers and choreographers. It was good to see Ashton, Helpmann, Cranko, Rodrigues applauding and to hear shouts of enthusiasm from the gallery." *L. J.*

the subject of the controversy in "Letter to the World" fred fehl

No Ballet Beauty . . .

Martha Graham is an American intellectual who, over the years, has become known as a kind of High Priestess of the Dance.

Not ballet, but The DANCE.

She began 28 years ago, but it has taken her all that time to bring her company to a London stage.

At the Saville Theatre last night she danced intently, with her mouth open.

All the elite were out to see her, led by Ninette de Valois of Covent Garden.

What they saw was an attempt to make something modern out of something very old.

She postured in a way you see in Minoan wall paintings and early Japanese prints. The main theme of movement was to stick to toes in the air, instead of pointing them and to put the human body into the most grotesque positions it can achieve without pulling a muscle or breaking a bone.

I saw vitality, but beauty—never.

Paul Holt

London Daily Herald
March 2, 1954

It Was a Journey Into Fear

There was a low rolling on the drums . . . then the curtain flew up on the most exciting event of the ballet season Martha Graham's first appearance in this country.

She stood alone on the stage, her arms crossed, her eyes wide. She was you, me, anyone who has ever faced fear.

Her mouth began to quiver; her feet began to dance through the maze which wound before her. It was a symbolic journey into the dark places of the heart—and at the end she met a demon, the Creature of her Fear.

This symbolism is so direct and so potent that it makes an overwhelming effect on everyone whose heart and mind are still open to new impressions.

In America Martha Graham, in her late fifties, is a legend. The dance techniques she has invented open up new ranges of emotions. The second ballet last night "Diversion of Angels" was beautiful to watch. The third, "Night Journey" was tense and gripping.

Martha Graham has brought stimulating new life to Britain.

Andrew Porter

London Daily Express
March 2, 1954

Symbolic Solemnity

If lack of grace and grotesque contortions are the essence of modern dance, America's Martha Graham and Company succeed admirably.

Empire News
March 7, 1954

★ ★ ★

Martha Graham and her Company made their London debut at the Saville last Monday. The appearance of America's high priestess of Modern Dance argued a major event. My first impression, however, are of disappointment; perhaps "l'appetit vient en mangeant."

The three works shown, danced barefoot, were deadly serious and infused with an esoteric symbolism difficult to comprehend. Miss Graham's Dance Form—inspired, like her sets, by ultra-modern art—is a complete negation of normal conceptions. Arm and leg positions are deliberately distorted, steps often begin with the working foot (toe upwards) thrust forward, and there is much use of staccato pelvic tilts, constricted thorax and abdomen, and rolling on the floor. There is little continuity, no flow, and often one phrase of movement appears unrelated to the next.

Miss Graham's intense expression, gaunt features and body, suggest a being mentally wracked. *Errand into the Maze*, derived from Ariadne, the Minotaur, and the Labyrinth, had occasional moments of stark beauty: *Diversion of Angels*, had the most dancing. *Night Journey* contained an interesting ensemble by the Daughters of the Night.

Cyril Beaumont

The Sunday Times
March 7

Exhausting

The dancers of Miss Martha Graham's company, now at the Saville are well trained, and their leader's researches into new movement have undeniably contributed to the evolution of the Dance although other choreographers such as de Mille, Tudor, and Robbins have profited most. Miss Graham's conceptions offer a strange mixture of virtues and defects; as in a Thesaurus, beauty is set beside ugliness, the sublime by the near ridiculous. The unceasing effort required to deduce from these dance dramas even a hint of Miss Graham's abstractions and philosophies leaves one exhausted rather than entertained . . .

Cyril Beaumont

The Sunday Times
March 14, 1954

Converted

I have long thought myself the most die-hard abonné of classical ballet in the town. "Modern" dancers have always embarrassed and bored me. Now, I conjure every idle habit-formed follower in need of a third eye to see new beauty that he should visit the Saville Theatre and watch Martha Graham. She is one of the great creators of our time.

Imagine inventing a kind of dancing which owes nothing to ballet! This she has done. But why bother? Well, certain creative artists, like dragons with thrashing tails, must have everything their own way. Martha Graham has sought new simplicities to enable the heart to speak. For her new art she needed a new kind of dancer, and the dancers needed a new system and a new training; she needed a new dance music, new forms in scenery, new lighting, and dresses cut in a new way. Martha Graham's dancers, her music, scenery, lighting and dresses are all wonderful.

Contrary to expectation, only three of the six works given this week have dealt with tragic battles of the mind, "Errand into the Maze," with music by Menotti and set by Noguchi, uses the symbols of Labyrinth and Minotaur to show how we can get rid of our fears only by facing them. It is beautiful and dramatic as well as a psychological lesson. In *Night Journey*, Graham turns another black and splendid myth to her purpose. We see Jocasta dying, haunted by visions of Oedipus as son and lover. *Deaths and Entrances*, about the Bronte sisters, seemed at first sight to be less successfully conceived. In all these Graham brought a tremendous sweep to large movements and an Oriental delicacy to small ones. Stuart Hodes, a magnificent dancer, showed a menacing intensity as "Heathcliff," Tiresias and "Minotaur." I liked the noble Oedipus of Bertram Ross and the romantic "Edgar" of Robert Cohan.

Unexpectedly again, I liked Miss Graham's happy dances best of all. In these she shows an inspired invention; and they are perfectly worked out. *Appalachian Spring* with a fine set by Noguchi and lovely music by Copland, conveys so strong an impression of energy, hope and joy. *Canticle for Innocent Comedians* is Whitmanesque, a paean of acceptance. *Diversion of Angels*, to an admirable Dello Jio score, is Wordsworthian. We "see the children sport upon the shore, and hear the mighty waters rolling evermore."

Strange that this great American artist, who has inspired de Mille, Robbins and Tudor, should have waited so long to bring her company to London! I hope all thoughtful people will see her, for she has enlarged the language of the soul . . .

Richard Buckle

The Observer
March 7, 1954

(*continued on page* 66)

upper left: Berlin State Opera Ballet's Tatiana Gsovsky

upper right: Swedish Royal Opera Ballet's Birgit Cullberg

Members of the Berlin State Opera Ballet in Gsovsky's "Apollon Musagete".

Two Women Choreographers

Tatiana Gsovsky, above all others in the German dance world, symbolizes the achievement and hope that has risen out of chaos in that country. This slender, black-haired woman is a particular favorite of the Berliners whose fate she has shared in good days and bad for well over twenty-five years. If you should ask a Berliner about Tatiana he would say, "She's Russian by birth . . . ", then smilingly add, "but German by choice."

Born in Moscow before the revolution, Tatiana grew up in an intellectual family. We tend to forget the highly charged and creative atmosphere which existed among Russian intelligentsia in the early years of this century. But Tatiana recalls the "energetic" and "stimulating" discussions that were part and parcel of the household, and above all, her father's library of music and books. "So many, many books which I had to read and understand." Her dance training began even earlier than her literary education. She recalls being taken to classes at the age of five. Later, her

(over)

opposite: Elsa-Marianne von Rosen and Julius Mengarelli in "Miss Julie", Cullberg ballet based on the Strindberg novel.

Birgit Cullberg doesn't look much like a Swede, or like a dancer. And yet she is very much of both. Her direct manner and straight-forward approach suggest the matter-of-fact personality of a businesswoman rather than the sensitive dream-like person one would expect to find as the creator of lyric ballets. But as she herself

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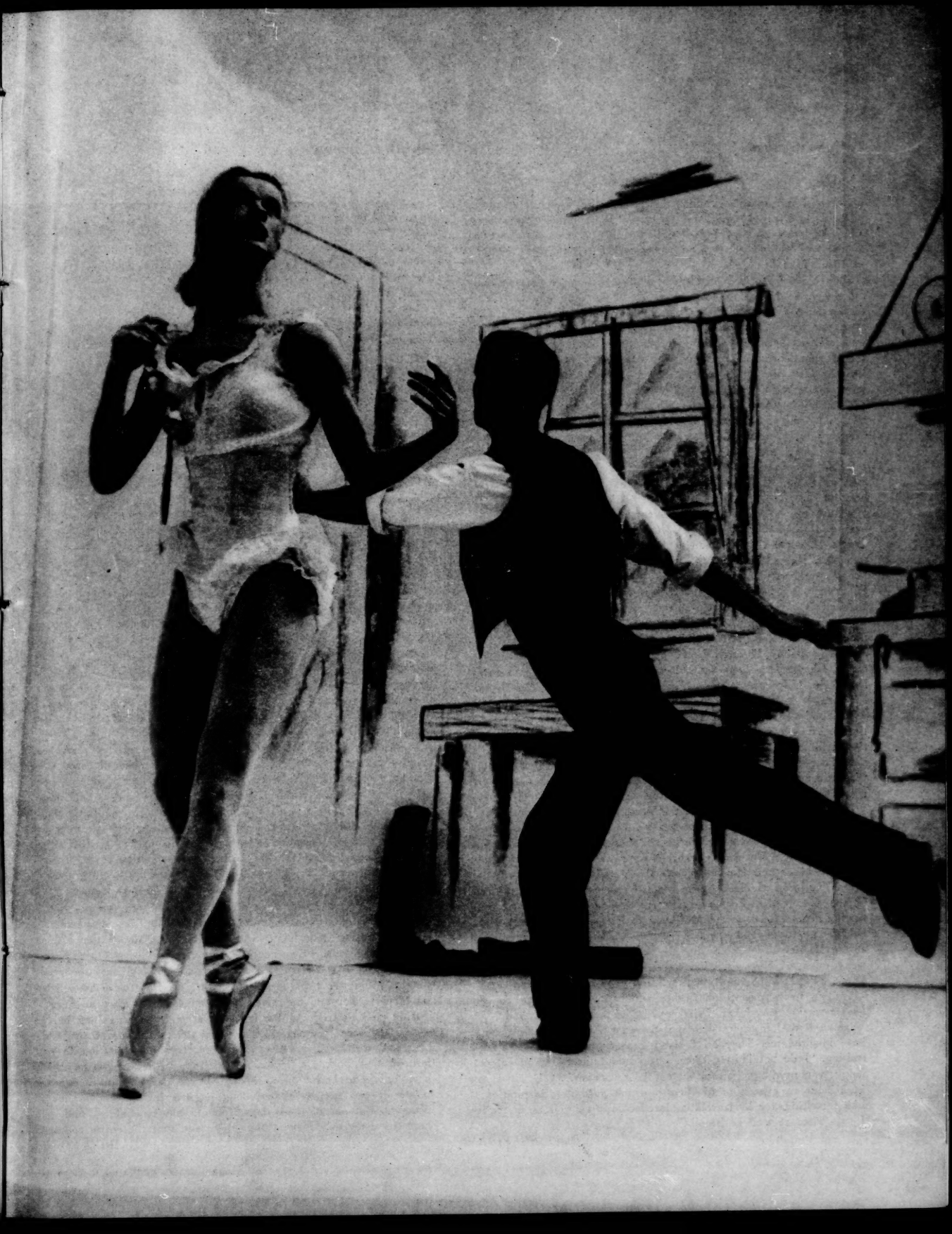


Tatiana Gsovsky

teachers were prominent ballet dancers of the Imperial theatres, particularly Preobrajenska and Sokolov. "My training was a hard one. Sometimes so hard I wanted to cry. But it must be like that, difficult and disciplined. A good schooling. That is the real fountain we drink from."

Shortly after World War I she was able to leave Russia through the auspices of an international artists' lodge and she emigrated to Germany, where her father had been living in Berlin. Not long after her arrival, bad luck descended: her father's sudden death was followed by a severe accident which cost Tatiana her career as a performing artist. She retired into complete seclusion. But later, little by little, she began to teach. Then she met Victor Gsovsky and they were married. "Besides being in love, we had the common dream of wanting to help bring the Russian ballet and its wonderful methods to the young men and women devoted to the art of dancing." Together they started a school, and both have since gained renown as choreographers.

In the early thirties Mms. Gsovsky's work was noticed by theatre men as well as critics. Gustav Gruendgens, called by many "the tutor of the German Theatre" saw her work, and in 1934 gave her a chance to choreograph at the Kuenstler Theatre in Berlin. Her ballets, *Don Juan* and Dvorak's *Romeo and Juliet*, with leading dancers Lisolette Koester and Jockel Stahl, were both tremendous successes. Her special ability to execute unique ensembles enabled her to work wonders in the hitherto stifling atmosphere of opera. She eventually became ballet mistress at the Essen, Munich and Dresden Operas.

A sampling of her work up until World War II includes Ravel's *Bolero*, Werner Egk's *Nightingale* and *Joan of Zarissa*, Dvorak's *New World Symphony*, Mozart's *Symphony No.* 15 and *Eine Kleine Nachtmusik*, Cluck's *Don Juan, David* to music by Ravel, a new version of Debussy's *L'Apres-midi d'un Faun* and Hindemith's *Nobilissima Visione.*

The end of World War II found Mme. Gsovsky once again in Berlin. The State Opera had burned but work was begun and continued in frigid studios and rehearsal rooms — in fact wherever a bare floor could be found. Students appeared to spring from the very ruins themselves. Germany's foremost modern composers contributed scores, and ballets were once again being created.

In 1950 Tatiana Gsovsky left the Eastern State Opera and established her studio in the Western zone. In 1952 her lyrical dance-poem *Apollon Musagete* to Stravinsky's score, and her choreo-drama, *The Idiot*, (from Dostoevsky's novel) were given during the festivals at the Schiller and Hebbel Theatres respectively.

(In *The Idiot*, which was something of a departure in that the role of the protagonist, Prince Myschkin, was recited while the supporting characters danced and mimed their roles.) Soon after Mme. Gsovsky produced Shakespeare's *Hamlet* as a ballet. It was premiered at the Municipal Opera during the 1953 Berlin Festival. This and many other of her works have been shown with great success in Venice, Paris, Milan and Buenos Aires.

Tatiana Gsovsky is frank in her admiration of those whom she feels have influenced her. "The expressionists Kreutzberg and Mary Wigman have left traces with me. Salvador Dali and Jean Cocteau have inspired me. They all find an echo in my works," she says, smiling. "I do not imitate them, but I adopt them. If you eat oat-flakes, you need not become an oat-flake yourself. . . Lately I saw in Milano an exhibition of Picasso which gave new inspiration. I like travelling, for by travelling, intellectually as well as in reality, I gain ideas as well as friends."

HOPE SHERIDAN

Birgit Cullberg

says, she never planned to study dance, "It was one of those things that just happened."

Daughter of a banker, she was born and raised in Stockholm, where she became a student of literature. But after meeting Kurt Jooss during a summer vacation in England she decided to go to Devon and enroll as a student in the Jooss Academy of Dance instead of continuing with her advanced work at the university.

She learned her first basic steps of classic ballet at an age usually considered much too late for a professional career. But Birgit Cullberg is exceptional in many ways. After completing a four year course of intensive training, she returned to Stockholm and to further studies of classic and modern dance. During this time she also found time to write a book on ballet (*Ballet and Us*), which met with immediate success. Then came her recognition as dancer and choreographer. She received an official summons from the Swedish Royal Opera House, and began to work as guest choreographer of its ballet company. In 1951 she signed a contract as a permanent staff member and Ballet Mistress of the Swedish Royal Opera Ballet. She is currently considered Sweden's foremost modern choreographer.

It is one of Miss Cullberg's basic contentions that an audience should not have to read the story content of a ballet before curtain-time and that dancers must use their bodies as eloquently as actors use their voices. She maintains that it is the choreographer's job to create even an abstract idea or mood so lucidly that everybody will understand. Another viewpoint that Miss Cullberg holds — and one that may be hotly disputed — is that dancers should not start their professional training too early in life. She has found that when a child begins studying seriously for a dancing career at an early age, there very often isn't enough time and attention paid to an all around education. She feels that literature and art are essential for a thorough understanding of fine choreography. And when a dancer undertakes to portray a character in a ballet, a well-rounded and educated dancer is better equipped to understand the psychological make up of the character and make him more believable.

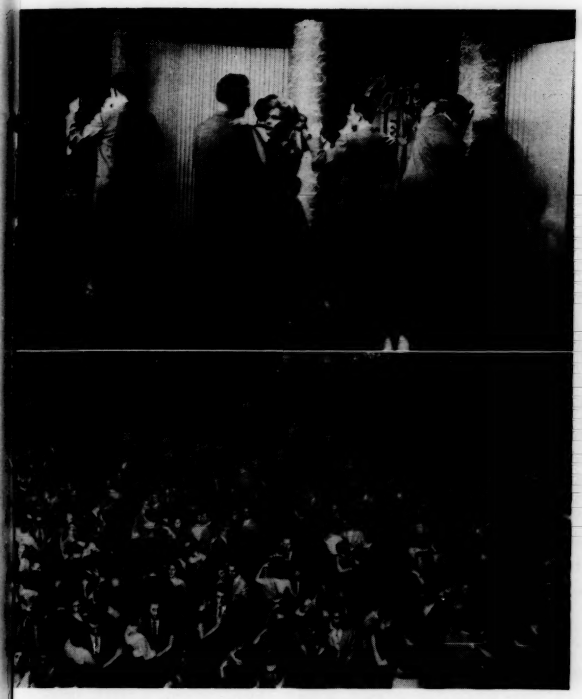
In choreographing, Birgit Cullberg finds her story first and then chooses her music. For *Miss Julie*, one of her recent successes (hailed, too, at the 1953 Berlin Festival) she chose Strindberg's one act play of the same name and used Ture Rungstrom's piano music arranged by Hans Grossman. What interested Miss Cullberg most in working with this intricate plot was the necessity of showing, in movement, three tremendous contrasts of personality: the primitive man, all animal instincts; the aristocrat wearing the mask of civilized control; and strong Swedish peasant stock — all projected through a mixed style of classical ballet and modern dance.

Following *Miss Julie*, Miss Cullberg again referred to literature and created a ballet version of Dumas' *"The Three Musketeers."* Her most recent undertaking was based on the Medea theme done to music of Bartok. Premiered last winter at the Royal Opera House in Stockholm, it was received enthusiastically by audiences and press.

Aside from her choreographic credits, Miss Cullberg is still an active performer and has given guest appearances all over Europe. During past Festivals in Berlin, the German press heralded her as one of the great choreographers of our time. Last year Birgit Cullberg and the Swedish Opera Ballet received an invitation to perform in New York. "We could not accept", she says regretfully. "We have only one ballet group at the Royal Opera, and during the season it can not be spared long enough for an appearance in America. But one of these days I should like to come — and, perhaps, form my own ballet troupe there and tour the entire country."

MARGO KORDA

BALLROOMS IN ACTION



Sponsored by Peony Park: a weekly television program

above: a class on station KMTV

In Omaha, Nebraska the "largest dance class in the country" is being taught by Larry Camello on station KMTV, under the sponsorship of Joseph Malec, manager of Peony Park, popular Omaha amusement park and ballroom. This weekly TV show features instruction in two new steps during each Tuesday night half-hour program. The demonstrators, teachers and students from Mr. Camello's Dancing Academy, appear in a carefully rehearsed show employing a set especially designed for easy exits and entrances. Judging from the mail which pours in to Director Norm Williams after each show (some of it in response to the "Mystery Song or Band Leader" feature) all those connected with "Let's Dance" feel that the program has greatly boosted interest and activity in ballroom dancing.

Sponsored by the Arcadia: an interesting new competition

below: the well-known ballroom on saturday night

On four Sunday evenings in May the Arcadia Ballroom will be the scene of a unique new competition, "The New York City Novice Ballroom Dancing Championships" (novice is defined as "an amateur dancer, who has never won any sectional or absolute finals of any recognized competition of ballroom dancing"). The winners will receive awards totalling $700.00.

The Novice Championships are intended to "broaden the base of participation in competition dancing." Rules, designed by a group of leading ballroom teachers headed by Albert Butler, Ballroom Editor of DANCE Magazine, stipulate the tempo, style and dance steps. Smooth, closed style dancing is required, in place of the exhibitionistic techniques frequently seen in contests. The judges will score according to the English Method.

The competitions occur in this order: Foxtrot, May 2nd; Rhumba, May 9th; Waltz, May 16 and Tango, May 23rd. Finals for the All-Around Championships will be on June 6th. Entry blanks are available from Jack Petrell, manager of the Arcadia, Broadway at 53rd St., N. Y. C.

Connecticut College provides stimulus and variety for modern dance enthusiasts

TEACHERS GO TO SCHOOL

BY SELMA JEANNE COHEN

photo by Peter Bosch

A class of Delia Hussey moves onto the spacious campus for a demonstration of movement technique.

"Now just skip around the room, each one by herself ,' directed the teacher. "But don't forget what group you are in. Because when I say 'line' or 'circle' or 'square', I want each group to get together in that shape, and whichever group gets into the right formation first, wins the space game."

The pianist began a gay tune suitable for skipping. And skipping there was, all about the gymnasium, till the instructor called "circle" and everyone dashed to join hands with her group.

What a delightful dance game for children! But the lively participants were teachers, not children, and the place — Connecticut College in August, 1953.

There are two specific times in the career of every teacher when she should go back to school. The first is early in her career when the young teacher, full of enthusiasm and contagious inspiration, is often still lacking in sufficient knowledge of her craft. It comes again, late, when richer in experience, she may find herself in a rut. Often, too, the instructor needs to take a breather, to enjoy time out to observe new developments in her field and to reevaluate her own procedures in the light of others.

In answer to these needs, the Connecticut College School of the Dance, under the able direction of Ruth Bloomer and Martha Hill, has, since its inception in 1948, offered a summer course of intensive study. The idea is not precisely new or unique. The nucleus of the present faculty was in residence at Bennington College for nine summers previous to the war. And a number of summer dance schools and colleges are now in operation. What distinguishes the Connecticut College set-up is the great variety of the curriculum. Not only does it offer courses in technique, composition, dance notation, music, rhythm and analysis, and pedagogy, but in addition, students may choose to study with any one of several instructors who represent a wide variety of schools of thought.

While the school was not planned with special reference to teachers and while the majority of its pupils are student dancers, it has served the instructor remarkably well. Last summer, for those whose professional committments prevented their attending the full six weeks session, the College offered a special two weeks refresher course for dance

Educators, led by Delia Hussey, Supervisor of Health and Physical Education for the Detroit Public Schools, and Ruth Murray, Chairman of the Women's Department of Physical and Health Education at Wayne University.

The teachers came with a common purpose: to catch up with what was happening in modern dance. Some had many years of dance training behind them; others very few. Some had been absent from a center of dance activity since they had begun teaching; others lived in or near New York but could not find time, during the busy winter months, to attend either classes or concerts. Yet all were aware of their responsibility for keeping abreast of the times in order to be better teachers. In the end, all felt that they had profited both physically and mentally from their two weeks of activity.

We watched the course in action, living with the teachers and participating in their activities, starting with breakfast at 7:30.

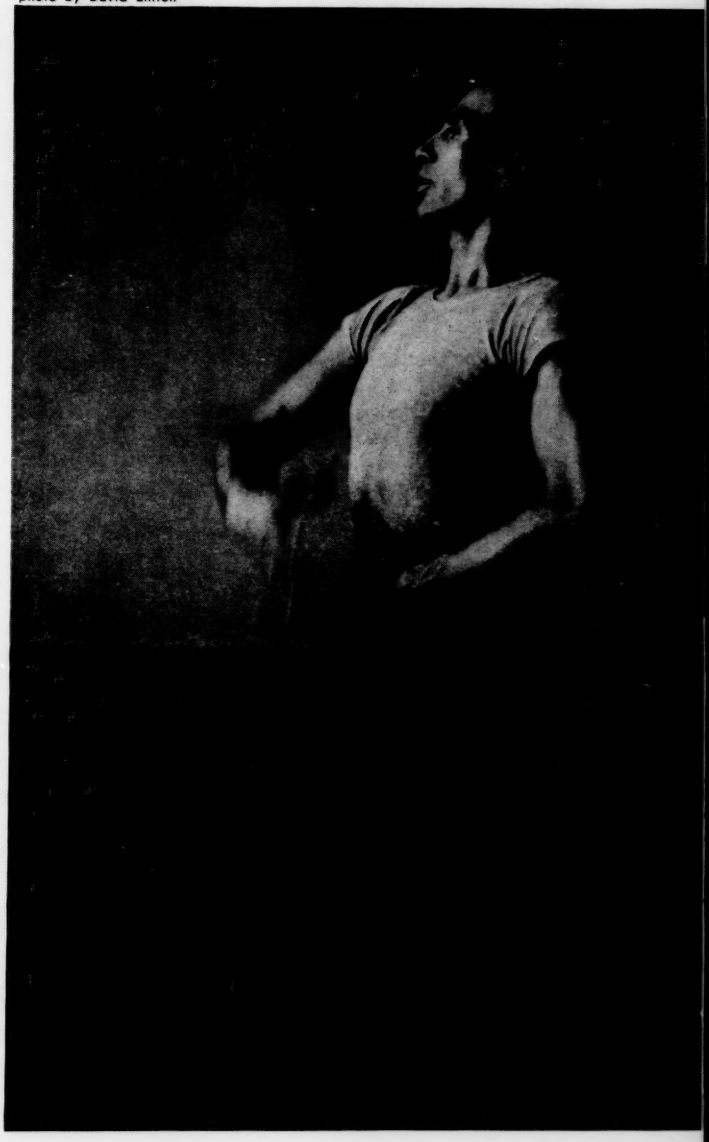
"Do you always use the same warm ups?" some one would put forth. "Always," replied one; "never," answers another. And the symposium is on, as pros and cons are exchanged more eagerly than poached eggs and scrambled. "Should you have a set piece of music for each exercise?" "Supposing you have to use reccords?" Suggestions from fellow students are usually ample enough to justify a second cup of coffee.

Formal classes start at 8:30. The first is often a session on teaching techniques presided over by Miss Hussey and Miss Murray. The subject could be handling basic coordinations or rhythms for youngsters, or composition for teenagers. "Oh, that's a good way to explain it" is a frequent reaction. "My fifth graders will love 'Scotland's Burning.' Let's see if I can remember: the first group moves forward, the second changes levels, the third moves back, the fourth does a swinging movement. Why, they won't even realize they are composing." Some scurry to jot down ideas in notebooks while another group is working; some try out variations on the given pattern. Discussing adaptations for different age levels allows a few moments of occasional rest for the out-of-breath. Each one, whether she teaches elementary or high school or college, finds something that she can use.

(over)

Indoors: Jose Limon, one of the large, prominent faculty, explains about breath and stance.

photo by David Linton



Next it is time to work out. Although actual participation in technique classes is optional, few choose merely to watch after the first few days. In session at any hour are several classes from which to choose. Which technique shall it be? Graham or Limon or Maslow or Dietz? Whichever is selected induces a hearty appetite for lunch and for the afternoon classes in composition.

How does one teach composition? Here teachers have the opportunity to see it done by experts. How revealing a single suggestion can be! For example, Doris Humphrey's idea, thrown out to a student, for stylizing a natural gesture by transferring it to another part of the body or by altering its rhythm or dynamics. Suddenly a whole vista is opened for a series of lessons on turning every day actions into dance. Or her contrast of motor and breath rhythms — an insight into an exciting array of counterpoint possibilities.

The afternoon's choreography over, there may be still a few moments to relax on the lawn in the late sun, to write some notes on "points to remember" — the Limon exercises on isolations; the triplet combination that Robert Cohan's students almost didn't get; the way to write successions in Labanotation. But a questioning voice is sounding from under a nearby tree. "Did you understand what Louis Horst was saying about assymetrical design?" Then it is time to dress for dinner.

Must we always talk shop? The food is delicious. It's a lovely evening for a drive in the country. But, after an exhilarating day, it is hard to break away. New ideas — those evanescent things that were so hard to come by during the long winter months when one taught hour after hour — seem to crowd in ceaselessly. One can't afford to lose them. "If you show me Pauline Koner's combinations tonight, I'll show you what they did in the children's class." But first there is square dancing or a lecture or a student workshop. Or a general bull session in the dormitory parlor, which will go on at least until midnight.

What about the little girl who doesn't want to be a sailboat? How can we get her to like dancing? At what age can children start doing just plain technique? 7? 9? The argument could be endless, but here are Miss Hussey and Miss Murray, coming to the rescue. For children, it should never be pure technique. Always give them a reason for what they are doing. But you can give them technique without their being aware of it. Have you ever tried . . . ? And there it is.

Upstairs in the corridors, pyjama clad figures practice quietly (though no one is yet asleep; the atmosphere is too charged for that). Did the turn come on "3" or "3 and"? I haven't felt this young in years. Ouch! Who said they had epsom salts?

But some of them are young, very young. They spend important hours with the more experienced, discussing — everything: how to plan a class or a concert; getting tips on good stretches, rhythmic training, helpful books. The day's lessons stimulate thought. It seems that many teachers are incorporating basic ballet exercises. What about that? And there are many similarities now in the methods of teachers who were once poles apart. Does this mean that we may one day have a single modern dance technique? Yet the motivation back of a Limon fall is different from that of a similar fall in Graham. The distinction merits further investigation. How challenging these questions are! Even when they remain unanswered (as many of them must), they provoke exciting experiments to be tried out next season.

But this day must end. Tomorrow will bring renewed vitality to the educator, fresh ideas crowd in from every corner of the campus — from instructors and fellow students, from classes and dinner-table conversations. Everywhere is the spirt of discovery.

Such experiences are in no field more important than in modern dance. Its founders established new forms of movement because they believed that the artist's mode of expression should be an outgrowth of his ideas. Since, in a changing world ideas do not remain fixed, techniques must be constantly enriched to keep up with them. A novel thought calls for a novel movement to express it. Modern dance is, by its nature, always evolving. Although what was adequate ten years ago is not invalid today, it is insufficient. As choreographers explore new and deeper areas of experience, they must seek new movement forms to embody them. With these developments the teacher of modern dance must be familiar for she is preparing the dancers who will interpret them. She must see modern dance in action and she must do it — get the feeling of new coordinations, new qualities in her body.

When Festival time comes along (the last week of the session), Connecticut students are ready to observe and absorb as they have never done before. All the ideas they have been experiencing in the classroom are here assimilated and used in productions designed by the great choreographers of our time. These gala performances are part of the teachers' education. This is what the technique is for; this is what it can do. This is the inspirational spring of it all — to see the art forms evolved from the techniques. For the student, the thrill of a premiere is matched by the revelation of seeing a familiar favorite with more discerning eyes.

But as yet it has all been receiving. Soon it will be time for the pupils to start giving, to build on the foundation of their experiences. Their work is now ahead of them. As Doris Humphrey said in her parting words to last year's composition class which consisted of students and teachers from all parts of the country: "The modern dance belongs to you."

THE END

It is with sorrow that we announce that the following article, intended as an interview with a beloved friend of the dance, must now serve as an obituary. Louis Silvers, 64, died of a heart attack in Hollywood, on March 23, 1954.

LYDIA JOEL

Interview with Lou Silvers

BY NORMA STAHL

A short while ago, an album of three records called "The Vocal Dictionary of Ballet Terminology" was published. The idea of putting on wax, the exemplary enunciation of the French movement terms which are part of every ballet education is such a simple notion, something so inevitable and obvious that it took someone who had no connection with dance to see it. Our interest led us to Lou Silvers, producer of these records. The story we found was fabulous and delightful. Tall, thin, with graying hair and an abundance of nervous energy, we discovered Mr. Silvers had given up a big-time career as composer and musical director to retire, in a manner of speaking, into ballet.

Chatting with him in New York recently, we encouraged him to reminisce about his pre-ballet career. With colorful intensity, and sprinkled through with anecdotes, he told of his experiences as musical director of Hollywood's largest studios for the past twenty years. Among the films which featured his musical handiwork were several Shirley Temple productions, including "Captain January" and "Stowaway," and Twentieth Century Fox's "One Night of Love," starring Grace Moore for which, in 1934, he won an Academy Award.

He was also composer and musical director for the many-Oscared "It happened One Night" which featured Claudette Colbert and Clark Gable. Earlier he attracted attention as musical director for MGM's Al Jolson's "The Jazz Singer," the first talking picture ever made. With Twentieth Century Fox, he directed the music for such productions as "The Country Doctor," "Road to Glory," "Lloyds of London" and many others. During sixteen of these Hollywood years, he also wrote the background music for the Lux Radio Theatre. Among the many popular songs for which he is responsible is "April Showers," now an American classic. For ten years he produced the Harvard hasty pudding show, and single handed he did the same for the Royal Canadian Navy Show. A schedule of roughly nineteen working hours a day carried him regularly, three times every year, into Cedars of Lebanon Hospital. *(continued on page 56)*

Young Dancers at Work

Right: Mirta Pla Cabal, gifted 13 year old pupil of the Alicia Alonso School in Havana. Cuba, is the recipient of that studio's 1953 award (which included a year's subscription to DANCE Magazine) for the greatest advancement made during the year. Mirta, who has studied with guest teachers Leon Fokine, Alexandra Fedorova and Mary Skeaping as well as with regular instructors Fernando Alonso and Anna Ivanova, is a promising young member of the Ballet Alicia Alonso.

Left: Talented daughter of famous father Igor Youskevitch, Maria 8, studies at the Ballet Theatre School in N. Y. C.

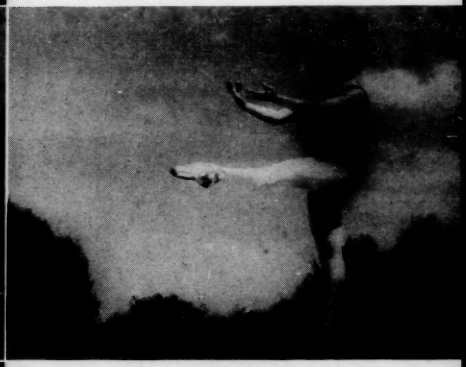
Top To Bottom: Charlotte Rowe, student at Bernetice Bucher's Ideal Way Dance Studio, Charlotte, N. C., is planning a professional career. She sings as well as dances.

9 year old Kingsley Cookson of Arlington, Va. has, so far, danced his way to prizes of a 3-day trip to New York City and another of a TV set, won on the National Amateur Hour.

Sharon and Karen Swanson are twin proteges of the Eddy Smith Dance College in Minneapolis, Minn.

Jane Miller, 8, is the winner of the 1954 scholarship of The Ballet Academy of Hempstead, L. I. Una Kai, member of New York City Ballet, presided as judge.

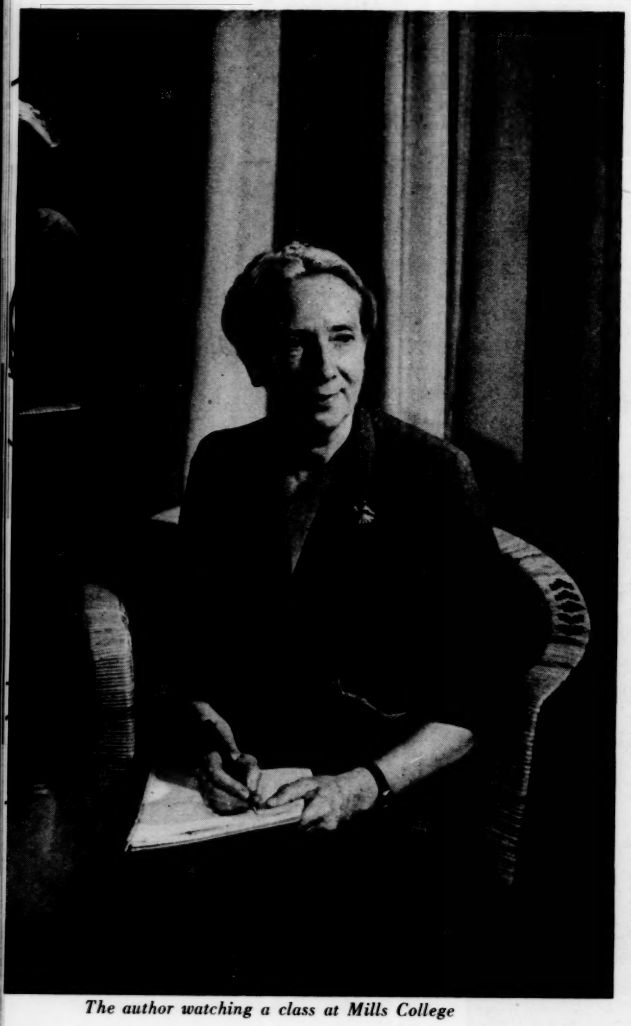
Below: Carol Gottwald, 16-year-old student of Rossie Gilmore, Toledo, Ohio, comes East to study at Jacob's Pillow each summer.



Another unusual talent is that of diligent Judi Ayres, 10, whose mother directs the Los Ayres Dance Studio in San Leando, Calif., where Judi is permitted to assist in teaching. Judi is the youngest student in the advanced adult class at the San Francisco Ballet School, which she attends 3 times weekly, although it is 20 miles from her home in San Leandro.

Regina Woody

returns from a Trip to the West Coast



The author watching a class at Mills College

Greetings to all of you who read the YOUNG DANCER section. Here I am back in New York after four months on the West Coast, and eager to let you know about my experiences. In the next issues I'll tell you about being on campus at Mills College in Oakland, California and watching Rebecca Fuller, graduate student, prepare for her student recital which was, in reality, her "Thesis" for her Master's Degree in dance. I'll tell you my impression of a day at Eugene Loring's studio, situated on Hollywood Boulevard and shining white in the gorgeous sun. Then there was the afternoon I spent on the set watching Ludmilla Tcherina as she worked with Jack Palance in a scene for "The Sign of The Pagan." And I'll write about watching Gene Kelley and Cyd Charisse work on the last scene of "Brigadoon" in a studio filled with supposedly Scotch mist which really came from a funny little blower.

I visited Ruth St. Denis, and watched Valerie Bettis teach boys and girls who had already spent a whole day on a television set and done a performance, too. Kenny Williams, who has choreographed many fine moving picture productions, has some very definite ideas on the training of young dancers and gave me a lot of good advice for you. One of my most interesting days and evenings was the twelve hours I spent on the Bob Hope set watching choreographer Hal Belfer and his young assistant at work. Television City, biggest of all television studios, is to have a story all its own, and so will the rehearsal of Red Skelton's dancers.

The midnight rehearsal of "Sartu's First Negro Ballet" was tremendously interesting. Graham Johnson does superlative entrechats. Indeed everyone in the company really knows how to dance.

I'm going to try to answer some of the questions I found in my mail such as, "Is there room for me in Hollywood? How can I get a job on television? Why should I go to college to learn to dance? What do I have to know in order to get a job?"

The answers have been given me by famous dancers, by teachers, by choreographers and even aspiring young dancers themselves who are still trying to get a foothold in one medium or the other. It would seem that there are all sorts of interesting jobs available in many cities, but there are many levels of employment. You will have to use your head as well as your heels to find a job and even then you may have to fit yourself to it. One nice thing to remember, many dancers explained, is that you only need one job, you don't need a whole lot of them, so keep hunting until you find one which is just right for you.

The gist of the matter is that the more you know and the better you dance the easier it will be to find a job. Interesting news, not generally known, is that there are a great many jobs available on the college level for those of you who are able to get a Bachelor's or a Master's Degree in Dance.

R. W.

The Adventures of the O'DANZIGEN FAMILY

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1 "Let's buy Billy a camera," Debby suggested. "Then he'll have a reason for coming to class."
"Good," Freddy agreed. "He's been feeling awfully low. But how will we pay for it?"

2 "Easy!" Janey told them. "We'll have a benefit and make a lot of money."

3 "Whee, people are even standing up." Freddy was so surprised he almost forgot to say, "The show is beginning," before his first somersault.

4 "Sandra and I are dancing *My Mysterious Shadow*." We choreographed it ourselves," Debby told the audience.

5 "Kitkat is teaching me *pas de chats* and *jetes*," Janey explained. "She jumps higher when I have catnip in my hand."

6 "Look pleasant, please," Billy told everyone. "This is the first picture with my new camera. It's got to be good."

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(*continued from page* 16)

discuss the ballet with my dancers unless we are doing a story ballet.

If the ballet has no story, there is no need to discuss their parts with the dancers in any detail; these parts the dancers work out by themselves, in individual practice. But in the case of a story ballet, I tell them what characters they are playing and what their relation is to the other characters.

Other choreographers, naturally, work differently. In working on story ballets, some choreographers spend lots of time talking to the dancers, explaining the story to them: the time the story took place, the history of that era, and so forth.

I have no fixed procedure. I don't come to rehearsals with any idea so definite and fixed that it can't be changed on the spot. I never write anything down. Often I try a step, or a series of movements, on a particular dancer and then I change it to something else. I indicate the steps first, and then the dancers repeat after me. It is very simple to mount a ballet using dancers you have worked with: they understand your smallest gesture and know what you want almost instinctively.

Sometimes I arrange the end of a ballet first; sometimes I commence in the middle. Rehearsal time is limited, and I can't always indulge in the extravagance of following the order of the music. If I have plenty of time, I work with each dancer until he or she is absolutely perfect; but the natural thing is for the dancers to want to practice the steps alone and perfect themselves. This they automatically do when there is little time, as in the case of *Prodigal Son*, which was produced in ten days in 1929, and with *Firebird*, which was produced in a week in 1949.

It has been my experience that dancers drop naturally into their parts; they gradually come to live them. Every detail is given: I show them every precise movement and the smallest mimed gesture and action.

Is it proper for the old classical ballets to be revived and revised by present-day choreographers?

Yes, I don't see why not, if the choreographers have respect for the original music and for the intention of the work as it has come down to us. This is a question that many people ask very seriously, as if it meant the life or death of ballet. They talk about tradition as a matter of remembering old steps accurately and reproducing them on the modern stage. The trouble is that no one can possibly remember all the steps of the ballets he saw years ago. A consistent form of universally intelligible dance notation has only recently been perfected.

What, then, do these people mean when they talk of preserving the classics in their original state? They mean, very simply, nothing at all. They don't know, nor does anyone else, exactly what those ballets were like. They just take the word of so-and-so that the old ballet, in fact, looked like such-

and-such. But this is just one man's impression, and surely a faulty one: our memories are not as accurate as the movie camera.

We can naturally accept this man's word in part if the revivals he produces entertain us, but there is no use in deceiving ourselves into thinking that now, in the middle of the twentieth century, we are watching dancing and acting precisely as they were done in the nineteenth century. Those ballets—and their music—were changed radically and materially by dancers, conductors, ballet masters, and choreographers within the lifetime of their original creators.

It doesn't make sense to ask for the original, in short, if you have no idea of what the original was. People who always talk about tradition in a narrow, limited sense remind me of the story of the young Russian tenor who was to sing a leading part in a revival of an opera. During rehearsals, he was instructed to interrupt the dramatic action of one of his scenes and almost conceal himself at the back of the stage before he began to sing a difficult aria. The young tenor thought this was senseless and complained about it. But he was told that Mr. X, who had been very famous in this role, used always to interrupt the action in this manner and that he, too, must do so. The singer did as he was told, though he thought it was very foolish indeed. Some time later he asked the famous old tenor why he had changed the action of the opera. The old tenor was surprised and amused; he said, "Well, confidentially, I found that aria very difficult and I always needed to spit before I started to sing it, so I walked upstage a little and no one saw me."

Can anyone be taught to be a choreographer?

No. To be a choreographer, it is first of all necessary to be a dancer, a good one. This was true of choreographers in the past, as it is today; all our distinguished choreographers have been dancers of real quality. To become a good dancer, you must study at a ballet school for some years. Then you join a ballet company. This ballet company will dance good and important things, old ones and new ones, and there you will associate with conductors, musicians, and designers—as well as dancers. They advise you and you begin to learn. It's not, in other words, a matter of just learning how to dance and then starting to choreograph. You have to go through a period of preparation. If I told fifty well-trained dancers to move, to dance, to entertain me, they would not know what to do.

You must go through tradition, absorb it, and become in a way a reincarnation of all the artistic periods that have come before you. For instance, you must be able to know and feel how people acted and moved in Molière's plays, what sense of humor those people had, what their stage looked like. If you are going to do an Italian ballet set in a certain period, you try to go to Italy and become a part of that world. Then you put

(*continued on page* 48)

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Balanchine

(*continued from page* 47)

everything together—your dancing technique, your preparation in tradition, your knowledge of music, your ability—and something happens. A ballet is born.

Sometimes nothing happens. Then, I'm afraid, nothing can be done. There is no school where you can learn to be a choreographer. People can be advised about technique, they can be told to do this or that differently, but you cannot advise a person to be talented. He is born talented. It is a strange thing: your life is made somewhere, you are pushed in a certain direction, and you roll that way.

There's no school that can teach choreography, just as there is no school where you can learn to be a novelist or a poet. Schools can give you technique, but from that point on you are on your own. At ballet school you can learn to dance, just as you can learn to write correct English and poetic meters in other schools, but that is only the beginning. Nothing really helps but the person himself, what inclination he has, what talent. We ought to remember the story of the famous English novelist who wanted to bring his son up to be a novelist too. He worked with the boy, made him notice details in the way people acted, tried to teach him all the things he had learned with so much difficulty. He was deadly earnest about all this. His son turned out to be not a novelist, but a sheep farmer in Australia.

A choreographer must also be a teacher. I learned this myself when I did my first ballet, a composition in the Fokine style. I was fifteen years old and I taught this little ballet to eight boys in my class at the Imperial Ballet School in St. Petersburg. They were very good dancers. To make them stretch and extend themselves the way I wanted, I had to show them how to execute movements altogether new to them.

Choreographic movement is used to produce visual sensations. It is quite different from the practical movement of everyday life, when we walk, lift things, stand up, and sit down. Movement in choreography is an end in itself: its only purpose is to create the impression of intensity and beauty. No one intends to produce beautiful movements when rolling barrels or handling trains or elevators. But in all these everyday movements there are important visual dynamics if you look for them. Choreographic movements are the basic movements that underlie all gesture and action, and the choreographer must train himself to

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discover them. It's only natural that these basic movements will seem at first affected and artificial to the body that is accustomed only to the practical movements of everyday life. The object of the dancer's technical training is to enable him to perform—with perfect ease—choreographic movements, movements not limited by considerations of practical, daily life.

People in love all over the world have a certain attitude of sweetness and tenderness in the way they look and talk and touch. A choreographer notices this and finds movements to portray not the romance of A and B, but romance in general. A choreographer must see things that other people don't notice, to cultivate his visual sense. He must understand the stage space in a particular setting and how to fill that space with interesting movement; and to do this well, he must know music—know how to play it, preferably, and how to read it. For ballet is all a matter of space and time—the space on the stage, the time of the music to which the dancer moves.

The structure of a ballet must be tight, compact, like the structure of a building: good ballets move in measured space and time, like the planets.

The choreographer frees his mind from the limitations of practical time in much the same way that the dancer has freed his body. He turns not away from life, but to its source. He uses his technical proficiency to express in movement his essential knowledge. Talent, inspiration, and personality are not sources which come to an artist in a flash and go away; they are the accumulated results of all he has felt, thought, seen, and done—the stories he heard as a child, the art he has enjoyed, his education, and his everyday life—and are always with him, capable of being reached by his technical ability and transformed into dynamic designs of the utmost intensity.

If movement is the main means, possibly the only way, of presenting the art of dancing in its fullest significance, it is easy to understand the importance of connecting movements to each other with subtle care, yet at the same time emphasizing, by contrast, their continuity. For example, very brief and small movements to a fast or slow tempo—in every angle or degree of angle—are developed in relation to subsequent broad, large movements in the identical tempo, and increased from their use by one dancer to their use by many dancers. A kaleidoscope of such movements lives within the choreographer's brain, not yet, of course, set to any tempo. They are as yet only abstract memories of form. Of these, silence, placidity, and immobility are perhaps the most powerful forces. They are as impressive, even more so, as rage, delirium or ecstasy. When the body remains transfixed and immobile, every part of it should be invisibly tense, and even in relaxation there should be an inner muscular control.

The steps which a dancer has learned (and after he has studied about ten years with

(*continued on page* 74)

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Rimsky-Korsakov: LE COQ d'OR SUITE
Vanguard 12" lp VRS 6000

The opera, *Le Coq d'Or*, was written in 1906/07, close to the end of the composer's lifetime, and like so many of Rimsky-Korsakov's operas it is a fairy-tale. However, this fairy-tale contained enough masked barbs to have it considered a 'dangerous' work by the Czar's censors who prohibited its presentation on a Russian stage until a year after its composer's death. It was finally given privately in Moscow in 1909 and then the following season at the Imperial Theatre in St. Petersburg. *Le Coq d'Or* might have remained an opera with very little dancing in it had not Diaghilev entered the picture.

Badly in need of a new work with which to tantalize his Parisian audiences during the 1914 season, Diaghilev decided to mount *Le Coq d'Or* as an opera-ballet. The scenario was to be enacted by dancers, while the singers, in costumes, were placed at the periphery of the action. The choreography was entrusted to Michel Fokine.

The work was next staged at the Metropolitan Opera in 1918 as an opera-ballet with choreography by Adolph Bolm. In 1937 *Le Coq d'Or* was again given at the Metropolitan, this time as an opera sans ballet.

In September of 1937, Fokine revived *Le Coq d'Or* for the de Basil Company in a version completely devoid of singing. Here the recitatives were completely given over to mime and the relationship of the Queen of Shemakhan to the Astrologer was made sharper and stronger. The ballet as revived by Fokine continued to use the original Bielsky libretto (based on Pushkin's poem), with its revisions by Benois (made for the Diaghilev performance). For this revival Rimsky-Korsakov's music was arranged by Nicholas Tcherepnin and severely abridged, the opera-ballet having been in 3 acts, while this newer version reduced the ballet to 3 scenes. Fokine's choreography was so brilliant, the settings and costumes by Goncharova so colorful and the dancing of Baronova and Riabouchinska so enchanting that *Le Coq d'Or* once more took life.

In this recording by the State Radio Orchestra of the USSR under the direction of Nicolai Golovanov, the performance is that of the uncut, original version of the Suite prepared by Maximilian Steinberg and Alexander Glazounov "in accordance with the instructions of the composer". Since the family of Rimsky-Korsakov objected violently to the original Diaghilev version, we must assume that they approve of this one. However, while this version has differences from the one which we have been accustomed to hearing, the differences are not to the debit side. The music still is seductive as well as exciting and there are several descriptive passages well worth inclusion. Unfortunately, the surfaces on this record are not the best. The orchestral performance is well paced but sound is shrill and peaky in many passages. The performance by this particular orchestra is interesting in that it gives us an opportunity to hear the suite as it must be performed in concert in Russia today. THE END

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Reviews

(*contiuued from page* 12)

and wilts through endless relevés while dreaming of waltzing exquisitely on stage. It is a naive idea which depends solely upon performance quality. In years gone by Agnes de Mille caught the nuances because she was to a degree that little girl. And Gemze de Lappe, who has inherited the solo, caught its essence because, like all perceptive actresses, she has great simplicity.

It was interesting to compare Agnes de Mille's choreographic style with Anna Sokolow's in "Dances of Elegance 1860-1920." Performed against a plushy late-Nineteenth Century decor by Peggy Clark, the sequence consisted of two social dance comments by Miss de Mille and one by Miss Sokolow.

In both of Miss de Mille's contributions the dance designs were in a sense settings or period backgrounds for the human incidents pantomimically unfolded. But in Anna Sokolow's work the human commentary and dance commentary were one.

In her "Waltz from Bloomer Girl," winsomely danced by Lidija Franklin and Robert Calder, Miss de Mille used the waltz form as a dance of courtship. Its climax was a kiss shyly claimed.

"The Parvenues," also by Miss de Mille, pranced their way to social disgrace when the girl's train persisted in getting in the way and her false curls detached themselves. As the uncomfortable couple, Casimir Kokic and Evelyn Taylor conveyed a good deal through the jerky, spasmodic quality of their dancing.

Anna Sokolow's "Short Lecture and Demonstration on the Evolution of Ragtime" was a funny and at the same time stylish dance that satirized the pedantic lecturer who can devitalize even the most dashing topic. James Mitchell in a not-quite-fitting tux stood like a Sunday School boy and drawled well-meaning ineptitudes about the development of ragtime. Seated near him were two automata frozen into what might be called politely casual positions. Each time he finished talking, they sprang together and strutted through jazz variations full of sudden changes in direction and hitches in rhythm, yet beautifully contained and sharply outlined. James Jamieson and Gemze de Lappe performed with a keen sense of period posture. Otto Frohlich played Billy Taylor's fresh-sounding ragtime score. And Miss de Lappe's sleek 1920 ballroom gown was by Cecil Beaton.

In addition to the five leading dancers, the company consisted of Evelyn Taylor, Bunty Kelley, Loren Hightower, Dusty Worrall, Robert Calder, Eleanor Fairchild, Jean Houloose, Raimonda Orselli, Mavis Ray, Lizanne Truex, Peter Deign, Alfa Liepa, and James White. Singing and speaking roles were turned over to the capable Rufus Smith, and dancer Raimonda Orselli doubled as soprano. The attractive costumes were by Motley. Peggy Clark was on hand for sets and lights. And the lively orchestra was under Francois Jaroschy.

The New Dance Group Concert Series
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The New Dance Group, staunch champion of the people-aware, dramatically orientated dance of the 1930's, is showing signs of moving with the times. Its concert series admitted several abstract or non-literary choreographers. And so the programs were more balanced than past New Dance Group presentations.

Principal exponent of the basic New Dance Group approach was still Sophie Maslow. She was represented by four works. Two of them, "Folksay," and "Village I Knew," were more than familiar. A third, "Suite: Manhattan Transfer," was more precisely danced than on its premiere last summer. But it still remains essentially a free-style "Interplay."

Miss Maslow's new work was "Celebration," an alternation of dances and songs much in the same format as "Folksay," but not so carefully integrated. It was based on a series of vigorous, intense, and occasionally introspective Israeli songs provided by Hillel and Aviva.

Miss Maslow choreographed her dances around the singers who remained standing on stage. The dances were theatrical variations on traditional patterns. But in theatricalizing her material, Miss Maslow gave the dance an indefiniteness of outline that they probably did not have in their original folk context.

As usual, her company had plenty of spirit but little unity of dancing style, especially in the concluding "Debka." But it was a delight to see lovely Ethel Winters performing once again. And Beatrice Seckler dance with a decisiveness and rhythmic surety that should have characterized the whole work.

Although Sophie Maslow does not pay much attention to rhythmic detail, she has an infallible sense of over-all timing. The reverse is true of Mary Anthony.

Miss Anthony confronts herself with meaty dance ideas and then does not allow herself the time span to develop them. This was true of her "The Devil in Massachusetts" (Cameron McCosh), revised from an earlier version. And it applied to her premiere, "The Women of Troy" (Cameron McCosh).

"The Women of Troy" concerned the tragedy of Cassandra whose unheeded prophesies brought disaster to the Trojan Women. The work began with a high-pitched solo for Miss Anthony as Cassandra. Although there was an occasional overtone of the Graham-styled tragedienne, the dance, with its unfolding, angular turns and jutting arms, had an air of strength mingled with despair.

The ensuing section for the Trojan women was a letdown. But the dance regained momentum with the savage entrance of the Greek Warriors. Here was a driving, boldly outlined statement that could have been twice as long — as could the whole dance.

In "The Devil in Massachusetts," a treatment of the Salem witchcraft theme, Miss Anthony tried to do the impossible and hinge

(*continued on page 63*)

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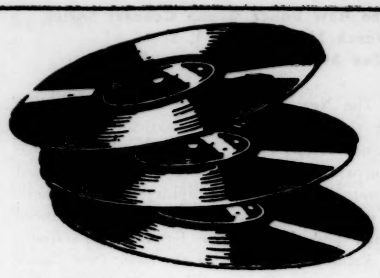

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Thalia Mara: Dr. Herman Tax

(*continued from page 8*)

work should be labelled bad. I know of many teachers who, like myself, often have students come to us by the recommendation of orthopedic doctors who know that the correct administration of ballet exercises can cure flat feet and strengthen weak ankles and arches.

The "sore feet, bunions and forefoot troubles" described by Dr. Tax are the direct result of wrong training and stem mostly from permitting the child to dance "on her toes" at too early an age and before the body is physically prepared by building the strength in the back, thigh and foot muscles. Much of the trouble can come, too, from forcing the legs to "turn out" from the knee.

Parents should know the facts and be governed by these general rules:

1. *If you want your child to study dancing at ages* 3, 4, 5, 6, *or* 7, *it should be rhythmic and co-ordination work, NOT formal technique — under no circumstances should the child dance "on toe".*

2. *Any time after the age of* 8, *the child may begin formal training in academic ballet technique. If there are professional aspirations, between* 8 *and* 12 *is the ideal starting age.*

3. *"Toe dancing" should NOT be begun until after two or three years of preparatory formal training in exercises which strengthen the necessary muscles of the body, and the child learns to draw her weight up out of her hips and off her feet with her knees held perfectly straight.*

4. *Don't enroll in any school just because it is conveniently located or the lessons are cheaper. Check the teacher's background and teaching theories. No teacher is competent to teach ballet without a background of many years of study under a recognized master. Mere membership in an organization of dancing teachers means nothing. There are bad as well as good organizations — some are more concerned with business and finances than with teaching integrity.*

5. *Even if you have no professional aspirations for your child but want her to study ballet for the very real benefits of good posture, grace, and poise, which correct ballet training gives, be very sure that she is being trained in the proper exercises for it is only these exercises which produce the good results you wish.*

By and large, professional dancers who have been correctly trained suffer less from foot ailments than the average laymen.

I hope that you have been kind enough to give this letter your earnest consideration and that you will give the salient facts to the public as a service of real value to them.

Sincerely yours,
Thalia Mara

March 27, 1954

Miss Thalia Mara, Director
School of Ballet Repertory
117 West 54th Street
New York, N. Y.

Dear Miss Mara:

Thank you for your letter and copy of the letter which you sent to the Grand Rapids Press about some statements attributed to me on the subject of ballet. I read with interest your viewpoint on the teaching of ballet to children.

I do not know what this paper (The Grand Rapids Press) quoted me as saying. Most newspaper comment is sensational in nature and rarely accurate.

However, I do have a very definite and carefully considered opinion about ballet for children. I am most anxious to be fully informed and my intent is not to harm the earning capacity of the dance instructor but to advise parents about their children's foot health.

I am considered to be an authority on the child's foot in my profession. My textbook "Podopediatrics — The Care of Children's Feet" is used throughout this country and Canada as a school text. I lecture continuously on a national scale. In July I will give a series of lectures in Los Angeles, Cal.

I am most anxious to hear the pros and cons of ballet for the child below 12 years of age, since I want to be very fair in my lecture presentation. I am also collecting material for a new chapter to my book and ballet will be discussed. It must be presented sincerely and honestly.

As president of the "American Council for Child Footcare" I have this suggestion to offer. Would you or your representative be kind enough to give a lecture or demonstration of your art and viewpoint about ballet positions, in teaching children. Our meetings are attended by approximately one hundred or more practicing podiatrists who are interested in child foot care and it would be of the utmost importance that your viewpoint should be understood by these men since they will be advising parents in this matter.

Our next meeting and our last meeting for this season will be held on May 16th, (Sunday) at the Hotel Statler in New York City. I can allow your organization an hour or more if you want more to demonstrate your views on ballet. I believe with you that a standard set of rules for teaching should be put forth and I feel that with your help and our effort such a set of rules could easily be formulated.

Since my program is ready to go to press for our May meeting please let me know at once whether we can count on your presentation. Any other advice or material you may have that you feel will be of value for me in my book would be considered.

Cordially,
Herman R. Tax, Pod. D.

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Lou Silvers

(*continued from page* 41)

Before the big time were the "catch as catch can" years. Born in Brooklyn, he was fifteen when his father died. With a mother and a house full of younger brothers and sisters to support, he stopped taking piano lessons and went out to make a living. His teacher had played piano in burlesque and that's where the youthful pianist followed. At eighteen, his big break came. Silvers was recommended by Gus Edwards to fill in for Victor Herbert, the ailing musical director for a new George M. Cohan show. But how had he met Edwards? "Around," Mr. Silvers replied. "Nobody got introduced in those days, he just met them around." Opening night he wore his first tuxedo ($7.00 for three weeks' rental), which turned green under the spotlight. It was at the old New Amsterdam Theatre and, said Mr. Silvers, "Was I scared! Everybody was there. Will Rogers, the Dolly Sisters. Lillian Russell. Diamond Jim Brady had bought the first four rows. And who was doing the music? An eighteen-year-old kid named Silvers with his arms paralyzed from fright!" He felt a touch on his shoulder. "Go ahead, kid," someone whispered. "It'll be all right." It was Lillian Russell. After the show Cohan called him kid too, which meant that everything *was* all right.

How does a man accustomed to working nineteen hours a day retire? In Mr. Silvers case, he works harder than ever. Through his record company called "Stepping Tones," he has stepped right into the heart of the matter as far as ballet is concerned.

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Last year, a plane bearing Mr. Silvers and portfolio hung somewhere over the Grand Canyon when the announcement came that one motor had failed and the plane was heading for the nearest airport. "So," said Lou Silvers, lighting a fresh cigarette, "what could I do? I figured if I'm going to die, I'll die working." Leafing through correspondence, he found a letter from a teacher-customer who was happy with her Cecchetti records and syllabus, but unhappy about the profusion of French ballet terms. How, she complained, were her students to know how to pronounce such tongue-twisters as "failli," "échappé relevé" and emboités en tournant"? Amid the sputters of the dying motor and the smell of seeping oil, Mr. Silvers took counsel with himself. "I figured that the students would know how to pronounce ballet terms if the teacher would teach them. Then I thought, 'Maybe she doesn't know how, herself.'" Why not, in that case, an album of records that

(*continued on page* 58)

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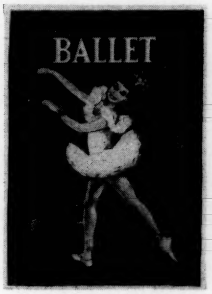

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Lou Silvers

(continued from page 56)

would teach pronunciation of ballet terminology? If the teachers already knew pronunciation, fine. The students could learn faster by listening at home as well as in class. By this time the plane had recouped its vigor and went on as planned.

With his feet on *terra firma*, and his head filled with the revelations that had come out of his brush with death, Mr. Silvers started the long work of finding ways and means. He began with a visit to the offices of DANCE Magazine, to test the idea. If they didn't like it, he decided, he would give up the whole thing. But they did like it and sent him on to see Muriel Stuart at The American School of Ballet in New York, who liked it and sent him on to see Carolyn Parks, who liked it as far West as Los Angeles.

It was decided that the album of "The Vocal Dictionary of Ballet Terminology" would consist of six sides of vital French expressions, 103 terms in all. Then began the long exchange of letters and wires between West and East Coast, in which Miss Stuart and Miss Parks chose terms, decided on the exact graded order in which they should be taught and settled the touchy problem of definitions. The entire project was to be under the personal supervision of Muriel Stuart. Carolyn Parks was to narrate, pronouncing each term twice, in an accent "adapted to the American linguistic ability" (to quote from the accompanying handbook) and following it with the definition. The handbook of terms and definitions compiled to go with the records also contains an explanation by Muriel Stuart to the effect that since ballet technique was codified at the French court of Louis XIV, there is no getting around the need of mastering the French terminology.

Nothing like it has ever happened to ballet before. To judge from Mr. Silvers' enthusiasm, nothing has given him as big a kick. (Just a plain, American kick, that is—not a *frappé* or a *battement dégagé*.)

How about the response from consumers of "The Vocal Dictionary of Ballet Terminology," we wanted to know. The answer was the following anecdote. A teacher had come up to Mr. Silvers one day while he was displaying sample albums. "Play side six, please," she asked. "Why side six?" demanded Mr. Silvers. "What's the matter with the other five? I'll play the whole thing." "No, no, side six," the teacher repeated. "Look, I've been teaching ballet for fifteen years. There's one thing. . . . I've never been sure. . . . Play side six. Number 97," she added, grasping the handbook.

Patiently, Mr. Silvers put side six on the phonograph and placed the needle toward the outer edge of the record. In a few moments, the careful tones of Carolyn Parks could be heard saying, "*Sissonne soubresaut. Sissonne soubresaut.*"

"Oh," whispered the teacher. "So *that's* how you say it."

THE END

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THE RENAISSANCE: PART III

Sandro BOTTICELLI (1445? - 1510)

Paganism and Christianity

Botticelli's paintings for the most part expressed the Medici's world of pleasure, pageantry and the humanist worship of classical (or pagan) beauty. But after the fanatic monk Savonarola (who thundered against the pleasure-loving Medici and condemned luxuries and nude painting as pagan vanity) was burned at the stake, Botticelli destroyed some of his nudes. He turned more to religious themes and in his last years, it is believed, Botticelli abandoned painting and retired to a monastery.

Highly honored by his famous patrons, the Medici, Botticelli's name was almost forgotten until the Victorian era. He was rediscovered by the English pre-Raphaelites who idolized him as a wistful primitive, and practically created a Botticelli cult. Today, although widely admired, he is ranked below the great profound painters like Giotto, Titian, Tintoretto, El Greco or Rembrandt.

Botticelli's greatest quality is his lovely, intricate sinuous line. He was also a highly inventive composer of space, and a master designer of rhythmic pattern. His paintings are sometimes weakened by an overemphasis on decorative values.

The Three Graces: *Detail from Allegory of Spring about* 1482; *original in the Uffizi Gallery, Florence*

Here is another variation of the sinuous, winding rhythms of line, the elaborate patterns, the wistful mood, and enchanting grace. This entire composition was originally a tribute to Venus, but eventually became accepted as a poem to spring.

Birth of Venus *about* 1482; *original in the Uffizi Gallery, Florence*

Both the Birth of Venus and the Allegory of Spring, based on Renaissance poems were created for a Medici villa. They probably also reflected Medici palace tableaux which Botticelli witnessed. According to tradition, the girl in both paintings may be Simonetta Vespucci, the mistress of Lorenzo, the Magnificent. The paintings are sometimes considered as veiled stories of their love.

The Birth of Venus is composed with languid grace and restrained movement. The figure on the shell is framed by the representation of the zephyrs with blowing drapery. This unit balances the figure with the robe, alive with intricate lines and patterns.

The Lament Over Jesus; *original in the Alte Pinacotheca, Munich, Germany*

Botticelli was disturbed by the denunciation of Savonarola, who decried, " . . . Images of false Gods or portraits of the first woman you meet in the street . . . painters, you do ill, you bring vanity into the churches, you vest the Blessed Virgin as if she were a common woman . . . and what shall I say to Christian painters who represent nude figures?"

The change in the artist is apparent in this painting. The relaxed movement of his "pagan" compositions is replaced by taut, tense, rigid drama. The direction to the right of the limp figure of Christ is balanced by the figures to the left, and their postures form a compact diagonal across the composition to the mourning figure embracing the head.

Leonardo DA VINCI (1452 - 1519)

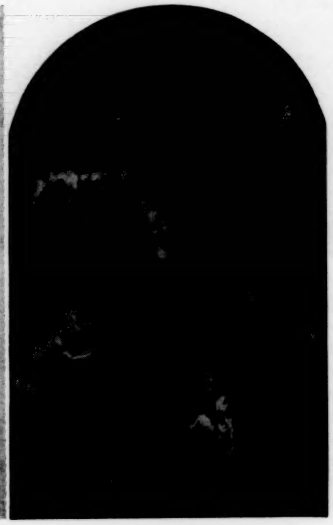
Science and Mystery

Handsome, solitary, elegantly dressed Leonardo da Vinci, the illegitimate son of a lawyer and a village girl, possessed the most extraordinary mind of the Renaissance, if not in all history. A partial listing of his activities and ideas includes work as a scientist, engineer, philosopher, anatomist, inventor; in addition, he was a student of geology, of laws, of vision and sound, of the problems of flight and parachutes, of town planning, of steam engines, machine guns and crude war tanks. Da Vinci also found time, and possessed the genius, to be a master of painting. In his time he was greatly sought after as a war engineer and architect, as well as a painter. He completed only a handful of paintings. Of these, some were lost, some unfinished and some, due to his urge to explore new combinations of materials, have greatly deteriorated.

So legendary are the glories of his mind, and so world famous are his few paintings, that it is almost sacrilegious to point out that da Vinci is not the greatest painter; that Giorgione, Titian, El Greco or Rembrandt, to name only four, far surpassed the paintings of this star-crowned dreamer and doer. Yet Leonardo's art ideas, concerned with full solidity of form; with dark and light; the poetic mysteries of atmosphere and space, with delicate line and psychological expressiveness, influenced the course of painting. Unfortunately his high art gifts are weakened by a tendancy to sweetness and sentimentality.

Self Portrait, *red chalk drawing; original in the Library of the Royal Palace, Turin, Italy.*

Presumably a self-portrait of the artist in his sixties, this famous drawing demonstrates Leonardo's subtle, graceful, expressive line, and mastery of characterization.



Madonna of the Rocks *about* 1485; *original in the Louvre, Paris*

This, the earliest completed surviving da Vinci, was commissioned for a church in Milan. The artist, skeptical of orthodox theology, disregarded the contract's stipulation about halos and other iron-bound dogmas of religious painting of the time. A dispute over a final payment lasted for years.

Da Vinci here makes a powerful use of the drama of light and dark, and of deep space. The group forms a charming pyramid, with the Virgin as the apex. An air of da Vincian mystery is created by the rock formation of the Grotto (which interested the painter from a geological as well as aesthetic standpoint), the deep blue of the Virgin's robe sets off the two infants. The glowing red robe behind the Angel forms a warm counterpoint to the blue. The extended finger of the pointing hand symbolizes the presence of God.

The Last Supper *about* 1495-1498; *original in the Church of Santa Marcia delle Grazie, Milan*

This fresco vies with da Vinci's Mona Lisa as the most famous painting in the world. However, this glory is based on word-of-mouth reputation only, for the original deteriorated badly, as far back as fifty years after it was painted. Since then, the fresco has been mercilessly restored many times, and today the eager visitors who throng to see it find only faint, blurry masses, a pallid shadow of the original. This reproduction is from a copy after the original in its original state.

The composition is severly formal, with all line and movements leading the eye to Christ. The perspective also emphasizes the central figure, and creates the illusion of space continuing beyond the actual room to the distant landscape.

An impressive innovation in this fresco is the careful study of each individual action, gesture, type and expression, to achieve out of the dignified, formal design, an intense psychological drama.

Ondine

(*continued from page* 22)

will be given with all their Original Splendour, among which may be mentioned The Water Lily Ballet, the Demon Dance, the Ballet d'Aika . . ." *

Marie Bonfanti, Josephine De Rosa, Betty Rigl and Augusta Sohlke, all of them capable of better things, were among the fairly celebrated dancers who perpetrated this outrage upon the poor water nymph. She had, to be sure, already submitted to some fairly rough treatment in the form of a spectacle called *The Naiad Queen* which was a popular perennial in the American theatre for about thirty years in the mid-nineteenth century. Its principal feature was a series of "female military drills" and "Amazonian Marches."

By the time Annette Kellermann hit upon the idea of making *Undine* the excuse for one of her diving exhibitions, it had been forgotten for half a century. When it was produced as part of a variety show at the Winter Garden, in 1911, it had all the appeal of novelty, and Miss Kellermann, in her one-piece bathing suit, hypnotized at least one critic into declaring: ". . . Her dancing is as marvellous as her diving, an exhibition of which she gave amid gasps of wonder . . ."

Anna Pavlova should have made a wonderful Ondine, but apparently her version, danced to music by Alfredo Catalani (probably from his opera *Loreley*, which of course has a similar theme) did not remain in her repertoire long enough for many to have seen it. Both Ruth Page and Muriel Stuart, at the commencement of their careers, danced minor roles in it, but all they were able to recall about it, when questioned recently, was that Pavlova was heavenly and they themselves wore headdresses of enormous water lilies and were draped in fluttering tinsel!

The most recent ballet version of *Ondine*, choreographed by William Dollar for the New York City Ballet four years ago, suffered from a score (a series of violin concertos by Vivaldi) completely at odds with the rest of the ballet, which was based on Perrot's *Ondine* and had been conceived in the spirit of the romantic ballet.

In its eager acceptance of recent revivals of such works as *The Nutcracker* and *Sylvia*, the public has shown itself decidedly receptive to the type of ballet which takes one away from reality into a world of fantastic dreams. Now that Audrey Hepburn has made us all *Ondine*-conscious, and Giraudoux has shown the limitations of the spoken word in dealing with the realm of fantasy, perhaps it is time for an imaginative choreographer to do a new *Ondine*, or perhaps—for the Pugni score has survived—to revive an old one.

*(*Program in the Dance Collection, New York Public Library*).

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(*continued from page* 53)

an entire dramatic continuity on an incompletely developed main character. But despite this weak premise, the dance had moments of incipient power, especially in the scene of religious fanaticism where Miss Anthony played parts of the group contrapuntally against each other.

Marion Scott also selected the Salem witch hunts as the basis of her "The Afflicted Children" (Bela Bartok). But in her work a demonic Teller of Tales (Mary Crosby) truly motivated her own destruction in the hands of her audience of children who were driven to fits by her imaginings.

As a movement study the three-part dance had moments of true inventiveness with deliberate distortion as its foundation. And Miss Crosby and the girls were convincing in its creeping, twisting designs. But after the concentrated opening scene, one began to get the feeling of animated sculpture with the dramatic moments snagged in the convoluted patterns.

Capable female dancing is not hard to come by. But interesting male dancers are always to be hailed. Donald McKayle is such a dancer. Although he was represented by two pieces of choreography (his well loved "Games" and the newer "Nocturne"), it was as a dancer that he really scored. Although he is tall — and this makes his leaping and extensions heroic in proportion — he has a young suppleness, an easy felinity, and a relatedness to space that make him extremely satisfying to watch.

The two most adventuresome compositions on the New Dance Group Series were Anna Sokolow's "Lyric Suite" and Joseph Gifford's "Voyages" (Theodore Snyder). Both were essentially abstractions. Both used their movement materials with sophistication.

Miss Sokolow is a craftsman. She has a deep knowledge of the essentials at her command — the music, the bodies of the dancers, the stage space. And she uses all of these elements freely. The Alban Berg Lyric Suite upon which the dance was based, is difficult, tenuous, full of melodic and rhythmic shading. Miss Sokolow captured all of this in dance terms. And just as each movement of the music had an individuality and yet was linked with the others, so each dance had its own special movement quality and yet was related to the others.

Each dance lived in a different stage area. The opening Allegretto for Donald McKayle was performed in a lateral direction downstage. Mr. McKayle resembled a creature momentarily arrested on a journey. He had an air of quietly eager pursuit.

Mary Anthony's heroic Andante moved laterally upstage — with a feeling of high lift in the body — a mood of nobility.

Beatrice Seckler's Allegro shuddered along the ground, arms and legs outstretched, or it darted in frantic circles. It made unbounded use of all the areas open to the dancer, and the mood was that of frustration.

(*continued on page* 68)

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the half note triplet

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HALF NOTE TRIPLET

For an illustration of the use of the triplet, see the Mattison, June 1953 article, page 52.

BRISÉ VOLE

&—swing R leg fwd.) . . A
to R)
A—leap into the air from)
the L ft,. and beat)
the L leg against)
the calf of the R)
leg in mid air)
→ 1—.he L leg completes)
the movement ex-)
tended fwd. to R,)
while landing on)
R ft. ————)
&—rest
A—swing L leg bkwd to L
2—leap into the air from the R ft., and beat the calf of the R leg against the L leg in mid air

Triplet accented

→ &—the R leg completes the movement extended bk. to L, while landing on L ft.
A—rest
3—) Repeat (A)
A—rest
3—) Repeat (A)
&—)
→ A—)
4,&,A—rest

TAP COMBINATION

Triplet accented

→ 1—step to R on flat of R
&,A,2—rest
→ &—step L X bk. of R
A,3,&—rest
→ A—step to R on flat of R
4,&,A—rest

For a two measure phrase, repeat the foregoing movement on opposite ft.

POLYRHYTHM

The following tap combination is a superimposition of the triplet accented over the rhythm of Eight Note Triplets.

→ 1—step fwd. ot R on flat of R) . . B
&—step on ball of L)
A—step on ball of R)
alongside of L)
Triplet accented 2—step on ball of L —)
→ &—) Repeat (B)
A—)
3—)
&—)
→ A—) Repeat (B)
4—)
&—)
A—)

The triplet may be employed to good advantage in turns, leaps, or close-to-the-floor-work, also with movements of the arms and body.

* * *

Hindu dancer Ram Gopal is back from Ceylon, where he was filmed in a dancing role in United Artist's "Purple Plain", which stars Gregory Peck. Mr. Gopal will perform and be on the faculty of Jacob's Pillow this summer.

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Graham Reviews

(*continued from page* 33)

I had read and heard so much about that great American modern dancer Martha Graham that I went to her first London season (Saville) fearing that she could hardly live up to her reputation.

But there is no doubt that she is a unique and extraordinary artist. Her dancing is like nothing you have ever seen before—as angular and intellectual as geometry, yet fascinating in a way difficult to define. As one old lady in the audience said to another: "My dear, it's all rather psychological."

Reynolds
March 7, 1954

First Steps Into the Maze

. . .

On first viewing it was not always easy to see what motivated many things which happened on the stage. But greater familiarity with her method and her obviously deep-seated intelligence will undoubtedly bring illumination. The Book of Isaiah, for instance, needs continual re-reading and contemplation before its profundity is revealed to the smallest degree. The same with Graham.

The fact is that she compels in one the desire to return again and again to explore the many paths which lead to the moment of truth. She has opened up a vast virgin territory of movement some of which has been utilized by de Mille, Michael Kidd, Jerome Robbins and Jack Cole. But all those she has inspired have not, at any rate in the works I have seen, followed her in anything more than the externals; it has been apparent that they have not searched deep into the heart as she has.

To someone like myself who has not always been impressed by the Modern Dance movement as seen in Europe, Graham has now set a standard by which one can assess all future performances. Just as many of us who saw the Diaghilev company will always have a standard by which to asses today's ballet . . .

Peter Williams

Dance and Dancers
April, 1954

Barefoot Ballet

The long-promised visit of Martha Graham and her company has at last materialized. And are we grateful? Well, no.

Martha Graham comes from Pittsburgh, and her kind of ballet is the ballet of the barefoot. The score must be contemporary and the decor (when not just curtains) must be contemporary and the thought behind the choreography must be contemporary. The result of all this contemporariness is something about 20 years out of date. This is the America of the frustrated woman on the psycho-analyst's couch . . .

Scotsman (Edinburgh)
March 3, 1954

However great the impact of the first glimpse of Martha Graham—and when I wrote last week I had only seen her once—each successive visit confirms the certainty of her genius and the beauty of her mind. The more one becomes familiar with the language of her invention, the more one is compelled to recognise the true profundity of its loveliness. Martha Graham has the power to lift us right out of ourselves and our surrounding, to transport us to some other sphere where men and women move on a finer spiritual level and where life contains neither ugliness nor discord. And this aura which she imparts spreads hush over her audience so that the very silence of the dancers may be heard, and the eye remark the simple perfection of costume, lighting and stage device.

The immensity of Martha Graham's achievement is something very difficult to grasp, and her contribution to the art of dancing is one of the greatest in its history

Lillian Browse

Spectator
March 12, 1954

★ ★ ★

Her company (Graham's) is admirably trained within the limits of this particular technique and Martha Graham's choreography is rich in plastic invention; indeed, one might call her a choreographer's choreographer, since one can recognize much of the ore that has been refined by Agnes de Mille, Antony Tudor and Jerome Robbins, to name but a few. However, this is dancing at its most physical, without a trace of spirituality or true poetry, in spite of the themes that it sets out to illustrate. Indeed, it constantly gets out of its depth through attempting things impossible in movement. In watching it, my mood — and I realize that this is subjective — changed from admiration to acute boredom, from pleasure to disgust at some of the cruder twists and tumbles. Had there been a gleam of humor about the whole thing, it would have been of far greater value, both as art and entertainment.

Arnold Haskell

Musical Events
April, 1954

★ ★ ★

I am delighted that a number of discerning people have discovered and warmly appreciated the life-enhancing qualities of Martha Graham whose season continues at the Seville to small but enthusiastic audiences. Miss Graham interested me by saying that she had always thought of herself as a performer first and foremost and that English admirers had been more interested in her choreography than the American public had ever been.

. . . I prophesy that Martha Graham's first appearance in London will be as historic as Isadora Duncan's in St. Petersburgh at the beginning of the century . . .

Richard Buckle

The Observer
March 14, 1954

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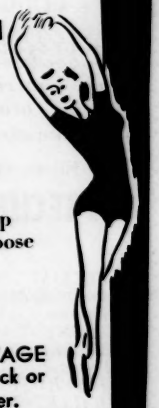

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Reviews

(continued from page 53)

The Largo for Eve Beck and Jeff Duncan started simply in center stage. The girl and boy stood side by side with their backs to the audience. He extended his arm and cradled the back of her head in his open hand. She placed her hand on his back. It was a clear, unhackneyed gesture of trust that set the mood for the whole dance.

The closing Adagio for a group (Leonore Landau, Sandra Pine, Laura Sheleen, and Ethel Winter) who turned in slow Tanagra-like circles or passed each other in wandering parallels, had somewhat the feeling of restlessness that was manifest in Mr. McKayle's opening solo.

Joseph Gifford's "Voyages" was baffling. The movement designs were endlessly fascinating. But they became visually so engrossing that the work was well under way before one realized that its emotional atmosphere had remained a shared thing among the performers without really coming over to the audience.

The work was in nine segments that seemed to be stopping points on a long life voyage—a voyage of struggle and confusion rendered bearable and ultimately fruitful by the sharing of its participants (Mr. Gifford, June Dunbar, Esta McKayle, and Jeff Duncan). "Voyages" would gain considerably in focus if its central role (taken by Mr. Gifford) were more securely danced.

Hadassah, the New Dance Group's ethnic member contributed her familiar "Fable" and her recent group work, "Maha Shakti" (reviewed on page 71).

Four soloists, two of them experienced dancers, and two of them comparative beginners, were also included.

In the beginner category were Alvin Schulman and Anneliese Widman. And, as was to be expected, their works were quite subjective.

Miss Widman's "Suite" (Jacob Druckman) was a three-part study in the experience of growing up. Despite moments of appealing dancing, the focus was so inward that she failed to carry her audience with her.

Alvin Schulman performed an amplified version of his solo, "Sam Hall," a taut, rebellious study of a social outcast. As a dancer, Mr. Schulman has a brusque. athletic strength and a real sense of contact with an audience. When he acquires the erect, free carriage of the true dancer, he should someday be a really fine artist.

Eve Gentry's "Epitaph" (Alban Berg) was an intensely danced portrait of a middle-aged woman who hangs herself out of frustrated love. The frantic circular pattern — the stiff arms clutching the pelvic region — the rigid carriage — were all symptomatic of strong emotion that failed to a great degree to cross the footlights. Only the final moment, when the woman clutched her skirt around her like a shroud, came alive.

Daniel Nagrin has a marvellous sense of theatre magic. His broad-shouldered, lean-

(continued on page 70)

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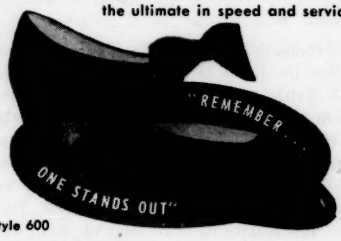

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Reviews

(*continued from page* 68)

hipped body extends into long, free gestures punctuated by sudden quick shifts of weight and direction and equilibrium. He is exciting when he stands still looking earnestly out into the audience. He is exciting when he whiplashes into a turn or arches his back in a paroxysm of emotion.

And so it doesn't too much matter that as a choreographer he is rather naively literal and pictorial. His new solo, "John Brown," was a well-meaning talky flash-back of the elements that made up the patriot's life.

Alan Banks and Company
February 20, 1954
Henry Street Playhouse

Alan Banks is a sincere and craftsmanlike choreographer, but his dances lack passion. By "passion" we do not mean necessarily intense emotion, but the need-for-being that propells a dance into existence and gives it a special identity once it has reached the stage. Without the catalysis of passion, craftsmanship, important as it is, becomes sterile.

Most of Mr. Banks' dances had to do with Biblical, Hebraic, or specifically Israeli material. They were dances or rejoicing, lamentation, or exaltation. But because they were approached structurally, in terms of themes and their developments, the effect was of generalized movement devoid of chiaroscuric and rhythmic detail.

The program consisted of solos danced with nice dignity by Mr. Banks and group pieces for his wholesome-looking company.

Israeli Dance Concert
February 28, 1954
92nd Street "Y"

Perhaps it was the dancers themselves — or the Jewish Traditional nature of their material — or the way in which Fred Berk organized the program. Whatever the reason, this first in an annual series of Israeli Dance Concerts was a warmly human experience. And it brought promising talent to the fore.

Most impressive of the three soloists was Rena Gluck. In the brief span since she was a student at the School of Performing Arts, Miss Gluck has matured into a performer of elegance and professional finish. Yet in her solos, "Hora," and "From the Song of Songs," she gave evidence of retaining her delightful early freshness — the free current of young emotion that finds its way into wide, caressing gestures, leaps that curve and play in the air, a burgeoning softness held in check by an innate sense of structural balance.

The sense of structure was outstanding in her duet, "Ruth." Unlike most Biblical dances, which turn out to be pictorial, Miss Gluck established a many-levelled relationship between Ruth and Naomi and carried the duet from its Biblical context into a more universal one.

Of the two Israeli dancers, Dina Navam-Tzelet and Naomi Aleskovsky, we found Miss Navam-Tzelet more versatile in her establishment of movement qualities. Her "Love Song," with its fixed focus to one side of the stage and its relaxed horizontal legato line, really

conveyed the feeling of distance and longing implied in its subtitle, "Golden Bird, fly away and seek my beloved." And her "Avoda" (Work), with its scooping jumps and imagery of planting, was direct and vital.

Naomi Aleskovsky tries hard to create a firm contact between herself and the audience. And in the trying, she often over-projects facially instead of allowing her dancing to do the communicating. This was particularly evident in her "Shepherd" and in her "Yemenite Girl."

Her opening solo, "Timnah," was on a far more sophisticated level in its oriental-flavored portrait of an Israelite woman who loses her lover in a frenzied fit of idol worship.

The program opened with a robust "Medley of Israeli Folk Dances" performed by a group of wholesome non-professional young people called the Young Judea Folkdance Group. And the program closed with Fred Berk's radiant "Holiday in Israel," a most tasteful and moving concert version of traditional material.

Iris Mabry with Ralph Gilbert
March 5, 1954
Brooklyn Academy of Music

Dancer Iris Mabry and pianist Ralph Gilbert remind one of the child prodigy who dazzles an audience at the age of six and never quite grows beyond that.

When this couple began their concert career about eight years ago, their work was full of challenge. Miss Mabry's dances like "Bird Spell," "Witch," and "Lamb of God" were imaginative in their use of distortion contrasting with a long-lined elegance. And Mr. Gilbert's scores had a heady vigor.

But nothing much has happened since. Miss Mabry's one new dance called "Entr'acte, An Idle Pastiche," seemed like a watered down version of a trenchant earlier work, "Dreams." The repeatedly jutting hip, the jazzy bounce, and the abstracted arm and head gestures, all seemed without viewpoint. The dance structure was further weakened by a musical rhythm so insistent that it actually inhibited the development of a solid rhythmic base in the dance.

Also listed as a first New York performance was "Appassionata," a solo reduction of a dance originally performed with a male group. Without the men, its contorted meanderings in and out of a life-sized red box were unusually self-involved. In fact, Mabry and Gilbert seem in general to have developed a preoccupation-with-self that beclouds their inherent sense of style and minimizes their communication with an audience.

Hadassah and Company
March 6 and 7
Henry Street Playhouse

Sensitive, introspective, yet infallibly theatrical is Hadassah. And these qualities lend depth and excitement to her Eastern dance style. But despite her deep artistic awareness, Hadassah persists in surrounding herself with a company whose lack of technical authenticity

(*continued on page 72*)

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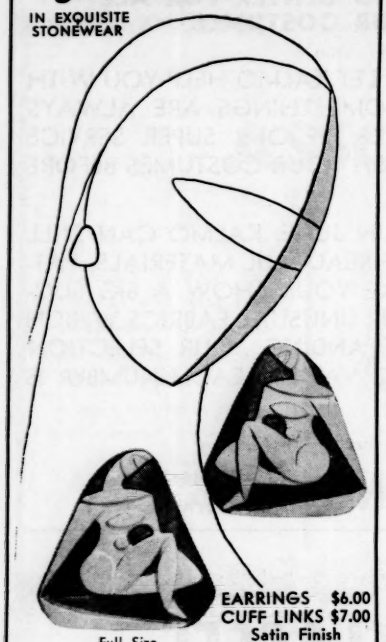

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Reviews

(*continued from page* 71)

minimizes the impact of her choreography.

This was particularly noticeable in Hadassah's new group work, "Maha-Shakti." With more skillful dancing it could have been a theatre work of the first magnitude.

Like many Hindu legends, "Maha-Shakti" was a colorful externalization of a universal human conflict — this one being the struggle between good and evil as expressed in a mortal combat between the goddess Durga and the demon Asura. The dance began on a high dramatic key with Brahma, Vishnu, and Shiva invoking Durga at her shrine. Durga (Hadassah) appeared, radiant in black and red with long glistening black hair and opulent jewels. In fascinating contrast to Hadassah's opulence and expansiveness was Mary Anthony (Asura). She was the only member of the company to catch the inner tension of the drama. But her costume, with its black tights and African-looking mask, was amusing rather than horrendous.

Although the dance began on a high dynamic pitch, Hadassah subtly added elements to keep it building to the vivid conclusion with Durga circling endlessly and brandishing a jewelled sword at the writhing Asura.

Among the older works, we found Hadassah's solo, "Gauri," satisfying in its air of quiet meditation. And we found ourselves wishing that she would drop "Broadway Hindu" and "Who's Normal?", her well known satires of night-club-style Hindu dance. Somehow these dances no longer achieve their avowed purpose. Instead they bite the hand that created them and satirize Hadassah's own serious works.

Jean Leon Destine and Company
March 13, 1954
Central High School of Needle Trades

Jean Léon Destiné is a polished performer and a serious, well grounded exponent of Afro-Haitian dance. But the leader of a company, and especially an ethnic company, needs an extra measure of intensity if he is to communicate to his dancers the special sense of identification needed for their particular dance form. Mr. Destiné seems to lack that intensity. In addition, his choreographic sense borders on the casual.

The quality that came through most consistently on the program was that of well-mannered enthusiasm. In ritualistic works like "Initiation of the Hounsi" and "Baptism of the Drum" one felt that the dancers had approached their material intellectually rather than yielding fully to its hypnotized frenzy. And in lighter works like "Village Festival" and "Creole Mazurka" they were playful but lacking in spontaneity.

Alphonse Cimber and Alex Cambrelin contributed their usually nimble and witty drum interludes. There were also interludes by three prosaic singers called "Les Chansonniers Paysans."

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Inesita
Spanish Dancer
March 4, 1954

Reviewed by Walter Sorell

The magnetism of a great performer is felt the minute she enters the stage. Inesita is such a performer. After her successes in Madrid and Paris, in Mexico and on the West Coast, she has finally come East to prove it to us, too. She has all the requisites for a great Spanish dancer: a profound knowledge of her material, temperament and an uncanny feeling for dramatic projection. She has, in addition, intelligence.

The elegance and purity of line, her exact movements and particularly her heel-work are amazing. One cannot help having the feeling that she lives every piece she presents, with her face as alive as her entire body. Only in "Valenciana," in which she portrayed a peasant flower girl who tries to improve her business through dancing, is her work marred by moments of cuteness. As Tonadillera in the "Two Tonadillas" she sings and dances. Her little voice sounds quite pleasing, but these popular theatre pieces elude those who do not understand the words, and one wishes her back in her breath-taking Farruca or in any one of her Flamenco dances. This reviewer preferred to hear her feet sing to the music of her castanets, which she masters to perfection.

Especially interesting was "Hechassid" in which she fused the Chassidic with the Spanish dance, or translated Chassidic ritual into Spanish technique. It may be a daring thing to do, and anyone else might have failed — but not Inesita. She is too convincing a performer. In this dance she succeeds in conveying the essence of unrestrained joy and sadness, of Chassidic ecstasy in a few sparing phrases. It is a strongly moving piece which proves her brilliant artistry and shows her as a serious student of styles.

Juan Martinez was the guitarist who deserved his extra applause. Raymond Sachse was solo pianist.

walter e. owen

Alexandra Danilova, scheduled to make a nat'l tour with her own ensemble next season, stands before Senia Solomonoff's N. Y. Ballet Bookshop. In its window she is represented as the first in a series of displays called "Pioneers of the Ballet", which honors those dancers who courageously worked to create the large dance public which exists today.

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Balanchine

(*continued from page* 49)

good teachers, he should have an impressive vocabulary of movements) are, when separate, devoid of meaning; but they acquire value when they are co-ordinated in time and space, as parts of the continual, rhythmic flow of the whole.

The student choreographer should at first work out simple technical exercises: for example, fitting eight bars of movement to eight bars of music. Many different interpretations may be given to music; there is no single meaning behind it which the listener must discover, and the choreographic student can fit any number of combinations of movements to the same eight bars of music. On the other hand, he can fit the same combination of movements to several different pieces of music. Or he can fit bars of movements to silence, which has a tempo of its own. But if he uses music, he must be sure to fit the movements to it completely.

There is a lot of talk about counterpoint in dancing. It is generally believed that counterpoint is based on contrasts. Actually, counterpoint is an accompaniment to a main theme which it serves to enhance, but from whose unity it must not detract. The only kind of counterpoint that I can see in dancing is the movements of arms, head, and feet which are contrapuntal to the static—or vertical—position of the body. For instance, in the *croisé* position the body is vertical—but one arm is raised, the other horizontal; one foot points forward, while the other supports the body; and the head is inclined toward one of the shoulders. All this is an accompaniment to the main theme, which is the vertical position of the body. In dancing one should not strive to achieve counterpoint by contrasting the movements of two dancers or two groups of dancers on the stage. This results not in counterpoint, but in disunity. (There is no need to apply musical terms to the dance; but if it is done, their meaning must be clearly understood.)

The eye can focus perfectly only on objects which are in the center of its field of vision. Those objects which are not head-on are seen clearly only because the observer knows and imagines what they are, while he focuses on the center object. If some new or different form is placed in the secondary part of a composition, the eye instinctively changes its focus and convinces itself of the identity of each individual form. And as vision is the channel through which the art of choreographer reaches its audience, this inevitably results in confusion and a loss of attention to the main theme. But the eye can

follow the movements of a large group of dancers if these form a harmonious pattern within its central field of vision.

It is impossible for choreographers to work very satisfactorily unless they are associated with a ballet company. You can compose music without an orchestra, but you cannot create a ballet without working directly with dancers.

In ballet companies, too, you learn many other things. When I was new in the Diaghilev company, I didn't know anything about Italian painting. I had just left Russia. Diaghilev took me to see pictures all over Italy. At first I was bored, but soon I became very interested: I saw that these pictures had a relation to other traditions I had absorbed, and I began to love them.

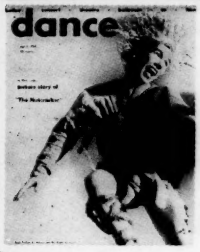
Choreography, finally, becomes a profession. In making ballets, you cannot sit and wait for the muse. Union time hardly allows it, anyhow. You must be able to be inventive at any time. You can't be like the cook who can cook only two dishes: you must be able to cook them all.

•

Milorad Miskovitch, who has appeared with Ballets de Paris, and more recently with Festival Ballet, is the newest partner of ballerina Alicia Markova. Together they are currently on a concert tour of England and Portugal.

SHOPPING GUIDE

	Page
Books:	
Ballet Book Shop	51
Dance Mart	72
Dancing in Action	64
Eileen O'Connor	68
Gladys Hight	51
Graded System	71
Kamin Dance Bookshop	51
Solomonoff	57
Studio Management	58
25 Years of American Dance	10
Trovarelli	68
Classified Ads:	58
Concerts:	
Robert Joffrey	7
Dance Routines:	
Chalif	7
Roy Dodge	65
Al Gilbert	68
Hamilton	72
Arleigh Peterson	64
Rozannas	72
Shipley & Maple	51
Jack Stanly	53
Billy Truehart	72
Eva Varady	72
Dance Wear:	
Advance Theatrical	80
Art Teen	67
Baum's	6
Ben & Sally	68
Capezio	2
Chicago Theatrical	76
Fine Bros.	74
Hinote	67
Kling's Theatrical	71
La Mendola	72
Loshin's	66
Reliance	58
Ronna	63
Selva	79
Serbin	70
Fabrics:	
Associated	70
Baum's	6
Betty Silk	56
Dazian's	5
Fine Bros.	74
Kalmo	71
Maharam	57
Shea	58
South African Feather Co.	56
Wolff-Fording	54
Gifts & Prizes:	
Reminick	72
H. W. Shaw	54
Miscellaneous:	
Back Issues	74
Ballet Souvenir Programs	66
Binders	9
Imre Gordon (electrolysis)	68
Perry-Mansfield Films	67
Subscription Coupon	75
Records & Players:	
Audio Master	67
Danc-O-Graph	54
Kimble	72
Marlos	74
Russell	56
Stepping Tones	62
Statler Records (Shaw)	54
School Listings:	69
Summer Camps:	
Dance Workshop	9
Deerwood Music Center	9
Fokine Ballet Camp	9
Moss Lake Camp	9
Perry-Mansfield	9
Road's End Farm	52
Silvermine Guild	72
Teachers' Dance Organizations:	
American Society of Teachers of Dancing	66
Cecchetti Council of America	68
Chicago National Association of Dance Masters	65
Dance Educators of America	61
Dance Masters of America	46, 47
National Association of Dance and Affiliated Artists	50
National Ballet Guild of Canada	65
Texas Association Teachers of Dancing	64



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HOLLYWOOD COMMENTARY . . .

by TED HOOK

Motion Pictures In Production

Once again this celluloid town scoffs defeat by announcing mammoth productions to go before the cameras this spring. **Donald O'Conner** did a wonderful job of emceeing the Academy Awards and his "The Moon Is Blue" number with **Mitzi Gaynor**, was the delight of the evening. **Leslie Caron** was nominated but lost to **Audrey Hepburn**, at any rate the dance world was well represented . . . but when is the Academy going to recognize our choreographers?

Universal-International has announced plans to film the life story of Benny Goodman (due to success of "The Glen Miller Story"), **Kenny Williams** will probably do the choreography . . . Young **Stephen Papich** is currently winding up his chores as choreographer on "The Egyptian" at 20th Century Fox (where **Sheree North's** screen test cost the studio $60,000.00). Over at Metro they're buzzing about the entire "Ballet de Paris" Co., including choreographer **Roland Petit** supporting **Leslie Caron** in "The Glass Slipper". **Gene Kelly** will also do a guest appearance in this film . . . **Katherine Dunham** worked 10 hours per day for 10 weeks to teach **Sylvana Mangano** her two dances for the Italian production "Mambo" in which Miss Dunham stars; she is also currently working on her autobiography . . . Local protege **Helen Silvers** who made a stir with her recent appearance in "Great To Be Alive", is "dancing-in" for **Debbie Reynolds** on Metro's "Athena" starring **Jane Powell** and **Vic Damone; Valerie Bettis** choreographs and former chorus dancers **Jane Adrian, Nancy Kilgass** and **Jane Fisher** have been elevated to feature players for this plush musical . . . The choreographic plum of the year is Metro's "Deep In My Heart" (The Sigmund Romberg Story) which goes before the cameras in May with an all star cast and **Eugene Loring** as choreographer. The Ziegfeld extravaganza will feature **Vera-Ellen** as Marilyn Miller . . . **Rosemary Bowe**, former cover girl, was signed by producer Walter Wanger for the dance lead in "The Adventures of Hajji Baba" . . . **The Blue Bell Girls**, English ballet troupe schooled by **Mme. Mady Obolensky**, will do a Grecian bacchanale in Warners' Italian production of "Helen Of Troy", **George Zoritch** does the male solo lead . . . **Mia Zetterling** (Danny Kaye's co-star in "Knock On Wood") does the title role in "Dance, Little Lady", independent production concerning the trials and tribulations of a ballerina . . . Specialty dancer, **Charlita** was signed by Columbia Pictures for the dance lead in "The Bandit" starring Arthur Kennedy and **Betta St. John. Sylvia Lewis**, Ray Bolger's partner on TV show "Where's Raymond", has been contracted to act and dance in "The Conqueror".

Dance Theatre

Mme. Katherine Etienne and her advanced students have organized the "Hollywood Ballet Co." They'll perform a new work entitled "The Ruby Ballet" . . . Los Angeles' Philharmonic Auditorium was the scene of the **Seventh Annual Folk Dance Festival** on April 10: **Ruth St. Denis** performed her famous India Nautch Dance first introduced in 1906; Korea's premiere danseuse, **Rose Aujoung Lee** made her American debut in the ritualistic "Monk's Dance"; also featured were the famed **Basque Dancers of Montibello** . . . Hollywood's Turnabout Theatre on La Cienega Blvd., home of zany revues headed by Elsa Lanchester and Forman Brown, plays host to **Gilda Gray** who packs-the-house nitely with her famous "Shimmy-Dance", the same dance that made her the rage of the "Roaring 20's" . . . **Jose Greco** appeared in concert at the Wilshire-Ebell Theatre supported by **Nila Amparo** and **Lola de Ronda**; balletomanes and dance enthusiasts appeared en masse.

Edwin Lester's Civic Light Opera production of "Brigadoon" gets underway at the Philharmonic this month with **James Jamieson** re-creating Agnes de Mille's choreography. Once again the theatres of Los Angeles and San Francisco will enjoy the superb dancing of **Matt Mattox**, who will be featured.

TED BITS

Helen Deutsch is scenarist, lyricist and ballet librettist for "The Glass Slipper" . . . Metro producer Arthur Freed will soon announce one of the biggest musicals ever, due to co-star **Gene Kelly** and **Frank Sinatra** . . . Universal International has purchased a rather unique story soon to be adapted to the screen as a starring vehicle for Donald O'Conner; it concerns a convict who learns the art of dancing from another prison-mate and upon his release, attempts to conquer Broadway . . . Although it's premature to begin casting votes for the 1954 Academy Award nominations, we predict that **Judy Garland** will be next year's winner for her portrayal in "A Star Is Born". This film has a running time of three hours. Choreography is by **Dick Barstow** and **Jack Donahue.**

(continued from page 4)

School of Russian American Ballet is now enrolling students for the summer course . . . Faculty members of the newly opened Studio of Dance Arts, are: **Karel Shook** and **Arthur Mitchell** (ballet), **Cholly Atkins** (tap), **Geoffrey Holder** (West Indian), **Louis Johnson** (modern) **Alonzo Levister** (music theory). Enrollment now for summer course . . . The **Belle Bender** Ballet School of Chicago will conduct summer courses during July for resident and non-resident students, teachers and professionals.

We're tardy in announcing this, but we want everyone to know that contest winners of the Jones-Haywood School (Washington, D.C.) who received gift subscriptions to DANCE Magazine were **Shelia Peters, Teresa Wilkins, Judith Patterson, Ila Beck Hayes, Alice Carnick** and **Barbara Miller** . . . The Allegro School of Ballet, Chicago, has engaged **Ena Bartley**, advanced member of the R.A.D. to instruct a teacher's course this summer.

Students of the H.S. of Performing Arts, 120 W. 46th St., will be presented in demonstrations open to public, May 20 & 21 at 1:30 p.m. . . . **Eileen O'Connor's** students from the Academy of Ballet Perfection give their annual recital June 19 at the 92nd St. "Y". The program will feature "Les Trois Ages", "Repetitions de la Danse en 1850". **Sonia Woicikowska** now on Ballet Arts faculty replaces Mme. Nijinsky . . . **Jack Stanly** has been named a "Kentucky Colonel" by Ky.'s Gov. Warren.

Dance instructors wishing positions at summer camps should contact the N.Y. State Employment Service (see notice on page 58).

The Settlement Music House in Phila. shared a recital with the Settlement Music School Choral Group April 7. Dance faculty members **Vivienne Blanc, Peggy Chalfin** and **Miriam Davis** were assisted by **Helen Williams** and guest artist **Bebe Alpert** . . . Annual recital of the **Lillafrances Viles** Dance Education Studio will be May 17 in Hyde Park H.S., Mass. The spring presentation of the students of the Frances Putnam studio in Houston, Tex., will present its second annual "Ballet in Miniature", May 1, with choreography by **Roland Guerard**, ballet master . . . In St. Louis a new Jr. Co. of **Stanley Herbertt's** "Dance Concertante" makes its first appearance on May 2.

Bronislava Nijinska is expected for a 3-day guest teaching session at **Mills College** (Oakland, Cal.) summer course . . . **Randolph-Macon Woman's College** will present a Greek Festival on May 14 . . . The **Young Peoples Dance Theatre of New Jersey**, together with the Bryn Mawr College Chorus and the Princeton U. Glee Club, presented a production of Stravinsky's "Les Noces" at the Papermill Playhouse, March 14.

Gladys Hight of Chicago recently returned from Jamaica to prepare "Ballet

Unique 1954" (Hight Ballet school presentation given annually since 1920). Two assistant teachers from Miss Hight's school will travel and study in Europe this summer . . . **Beata Sorell Jukich,** back from a European trip has opened the French Ballet Studio in Fresno, Cal.

Associations . . .

At the **Manhattan NADAA Chapter** meeting Mar. 21, **Frank Benedict** taught a master class assisted by two members of his company . . . **The N. Y. Society of Teachers of Dancing** held its regular meeting April 11 at the Hotel Astor . . . The faculty at **DEA's** Mar. 28 one-day session at the Park Sheraton, N. Y. C., included **Peter King, Mme. Branitska** and **Bob Kimble** . . . A program planned for last-minute recital needs was presented at the **Chicago Nat'l Assoc.'s** April 4th meeting at the Sherman Hotel, Chicago. This Assoc. is also running a recital-ideas contest for its members . . . A "Guest Meeting" was held Mar. 21 by the **Dance Masters of Wisc.** at the Pfister Hotel, Milwaukee. Each member was invited to bring two advanced students or assistant teachers . . . Current officers of the **DM of Texas** are: **Dorothy Weikerth Graves,** Pres.; **Judith Sproule,** 1st Vice Pres.; **Isabel McKenna,** Secy-Treas.; **Dorothy Gallagher** and **Dolores Theofilu,** Directors . . . **The DM of Cal** held a meeting on April 4 at the Bellevue Hotel, San Francisco . . . **The DM of Mich.** held its 43rd bi-annual convention and normal school in Detroit on Feb. 28 . . . **Mme. Annette** of New Haven, Conn,. was elected by the **Conn. Dance Teachers' Club** to represent them on the Dance Master's Board of Directors at its convention this summer . . . On Mar. 14, the **Dance Teachers' Club of Boston** ended its ballet series, conducted by **Aubrey Hitchins,** held monthly at the Hotel Bradford since Nov.

CHICAGO NEWS . . .

The town is real busy. In the offing are 12 performances by **The Ballet Theatre,** two weeks of the **Azuma Kabuki** Dancers, a fortnight of **N.Y.C. Ballet.**

The date for **Sybil Shearer's** solo concert is May 7, at Mandel Hall.

Berenice Holmes is presenting a program in St. Alphonsus Auditorium on May 16.

Ron Fletcher, choreographer of Ice Capades was in town for the opening of the skating spectacle. Dancers have taken over the creative end of this branch of show business. They can be depended on not only for more interesting movement patterns, but for sly little jokes about the world of dance. Ice Capades has one such in lines of Fancy Free gobs, skating to the music of Morton Gould's Interplay.

David Tihmar, again slated to direct Music Theatre, our summer operetta-in-the-round, was in town auditioning dancers. The season opens the end of June with a two week stretch of "Oklahoma", followed by "Call Me Madam", "Showboat" and "Anything Goes."

Harriette Ann Grey and Co. were received enthusiastically on March 28. The new work. "Taken With Tongues", was an electrifying experience.

The **Royal Winnipeg Ballet** did not come up to expectations. Gwenneth Lloyd's "Concerto", to music by Rachmaninoff, was the only ballet that was liked. "The Shooting of Dan McGrew" was least liked. The same theme was treated more wittily and economically by Walter Camryn in a one-man ballet a decade ago. **Carlu Carter** was the one dancer to make an impression although **Arnold Spohr** displayed an attractive dignity and given a chance, he might have been able to prove his real ability. The girls in the company are nicely trained, but the boys have the dreadful, stiff feet and brittle movement of those who have started to dance late.

Merriell Abbott has always seemed prejudiced against solo male dance acts so when **Bobby Brandt** was announced for the Empire Room we expected something special. Brandt, who has been working in European musicals, starts his act with elastic-legged tap work and works up to sensational acrobatics.

The All-Community Theatre for Youth, a large scale young people's performing arts movement that is receiving enthusiastic support from business organizations and churches, was sparked by dance teacher **Jeanette Noel.** Her son Rudolph Clavijo is half of the successful team of Nicki and Noel.

Darell Notara danced the leading role in the ballet choreographed by Walter Camryn for the Easter religious spectacle "Father Forgive Them", given in the Opera House. ***Ann Barzel***

LATIN AMERICA REPORT . . .

As summer slowly gives way to autumn, the ballet holidays are coming to an end in South America. More than fifty thousand girls and boys will be taking classes this year and the established companies are preparing for a season that promises many interesting events.

In Paraguay, Celia Ruiz Rivas and Erika Milee are continuing with their pioneer teaching work; in Ecuador, (Guayaquil) Kitty Sakilarides' school at the "Casa de la Cultura" commences classes in May, and will present one or two complete programs in the course of the year; in Guatemala, choreographer Katchurovsky is preparing "Sylphides" and "Carousel;" in Bolivia the "Academia Oficial de la Danza" has begun classes and intends to continue its promising work, in spite of Ileana Leonidoff's leaving this country, in order to establish a school in Lima.

In most of these, and several other countries ballet needs firmer Government support in order to establish itself firmly; whether it be to provide urgently needed funds for costumes and scenery (Guatemala), or to display greater efforts to find a suitable replacement for the Director of the school and company (Bolivia) or, generally, to provide the basic economic stability necessary for the formation and growth of a national company.

The outlook from other countries is, however, most encouraging: interesting and in many cases first class work is to be expected in Argentina, Brazil, Cuba, Chile, Mexico, Peru and Uruguay.

Several tours may take place in the course of this year, even though arrangements for these are not, as yet, definite: "Ballet Alicia Alonso" (Cuba) to Brazil, Argentina, Peru; the Colon (Argentine) to Brazil; the University of Chile Co. to Buenos Aires. And, besides the above, S.A. is expecting the most distinguished crop of visitors for many a year: The de Cuevas and Petit companies, Katherine Dunham, Rosario, Mariemna, Antonio, Toumanova and Moira Shearer. (H.E.E.)

"Ballet"

DIRECT FROM PARIS . . .

Conflicting reports persist, but so far as we know, the date set for the premier of Moscow's Bolshoi Ballet at the Paris Opera is May 8th. **Galina Ulanova** and **Constantin Serguiev** will head the visiting company. Repertoire will include "Cinderella", "Flame of Paris" and Prokofiev's "Romeo and Juliet", among others. Dance enthusiasts from all over the Western World are expected for the unique 3 week event.

"Brasiliana", South American company of 30 under the direction of **Haraldo Costa,** opened at the Theatre de l'Etoile on April 8 with a 4-8 week season ahead. The company, which has behind it a year of successful touring in Europe, has in its colorful repertoire a ballet based on Clouzet's novel, "Cheval de Dieru" . . . Author **Jean-Pierre Gredy,** who wrote "Cine-Bijou" for Ballets de Paris, has flown to the U.S. to work with Petit on "Four Seasons", a new musical scheduled for Paris early in 1955 . . . **George Skibine** is working on a ballet based on Sean O'Casey's "Red Roses for Me" . . . **John Taras** is choreographer of the French version of Kurt Weill's "Three Penny Opera", which opened April 13 at the Empire. This marks the debut of that theatre's own corps de ballet. Earlier this year the Empire has housed the Ballets de Paris, Grand Ballet du Marquis de Cuevas and the Antonio Co.

For the third time since the war, Yugoslavia has sent a dance company here. Led by **Yoja Vlahovitch,** this group of folk singers and dancers made a warmly received debut at the Sorbonne.

Serge Lifar's expansive version of Stravinsky's "Firebird", with sets by Wakevitch, had **Nina Vyrouboba, Christine Vaussard, Youli Algaroff** and the choreographer in leading roles. ***Thomas Quinn Curtiss***

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